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F. S. CONVERSE

JOB



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John Hay Gardiner

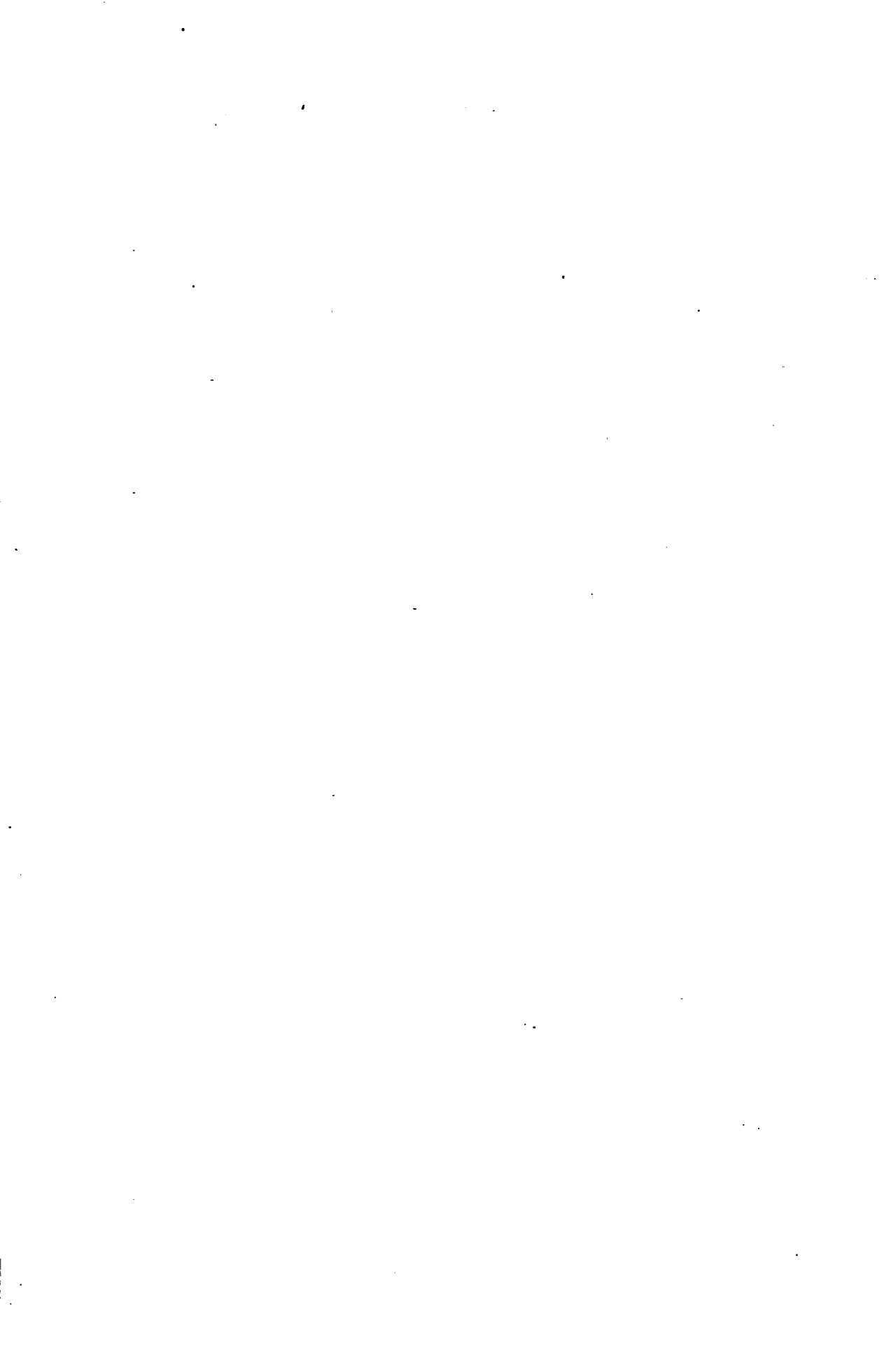
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TO
WALLACE GOODRICH

F. S. Converse.

COMPOSED FOR THE FIFTIETH ANNUAL FESTIVAL
OF THE
WORCESTER COUNTY MUSICAL ASSOCIATION
1907

JOB

DRAMATIC POEM

FOR
SOLO VOICES, CHORUS AND ORCHESTRA

BY
F. S. CONVERSE

OP. 24



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Edgar H. Wells,
New York

JOB

A Dramatic Poem for Soli, Chorus and Orchestra, by F. S. Converse

(Op. 24)

THE text of the poem consists of passages from the book of Job and the Psalms, grouped to form a short poetical unit. In the Bible story the cosmic background for Job's experiences is the agreement between Jehovah and Satan to try the man's faith. In the present poem the universal order, in the midst of which Job plays his part of human suffering, rebellion, and final submission, is represented by passages from the Psalms which express the permanence and glory of God and his creation. The passages which comprise the text are chosen for the mood they convey without regard to their exact place in the Bible. In the main they follow the course of the Bible story and suggest the "argument" of the original, but the words of the Bible are sometimes put in the mouth of a different person, and in some of the musical units the words are assembled from several parts of the Bible text.

The dramatic motive of the poem is the development of the moods of Job, distress under suffering, rebellion, doubt, and final submissive understanding of the will of God. In emotional contrast with him is the Woman of Israel, who represents the spirit of unquestioning faith. The Friend stands like the three friends of the Bible story, for the spirit of conventional piety. The chorus represents superhuman voices which declare the glory of God; against their sustained mood of adoration and praise beats the contest of human emotions. The impersonal universal spirit of the chorus is conveyed in the music by simple diatonic harmonies, the warp upon which the solo parts are woven in modern chromatic design.

The poem opens with an orchestral prelude, which is followed with the antiphone: "Miserere mihi," sung by the Woman of Israel. A small chorus, unaccompanied, takes up the prayer. This is answered by the full chorus in the Psalm: "Laudate Dominum." Across this flood of adoration rises Job's lament, in which he curses the day he was born and longs for death. The Friend describes in a dramatic scene a vision in which a spirit has appeared to him at night and a voice has asked how man can compare himself to God and fathom the mysteries of the infinite. The wisdom of God is unsearchable, and the pure and faithful shall be blessed. The Woman and the chorus of female voices sing: "How excellent is thy name in all the earth! . . . What is man that Thou art mindful of him?"

Job tells his friend that he will expostulate with God and show that he deserves not his afflictions. The Friend "reproveth Job of impiety in justifying himself." The Woman joins the reproof and this leads to a dramatic climax in which the full chorus proclaims the destruction of the wicked. But Job, unreconciled, shows that the wicked do prosper and "bemoaneth himself of his former prosperity and honor." In ecstatic revery he recalls the happiness of departed days. Toward the end of his revery the Woman and the Friend sing of the "sundry blessings which follow them that fear God," and the full chorus takes up the theme.

Job protests that he is not a sinful man. In defiance of his friend, and proudly confident of his righteousness, he appeals to God to judge him.

Then "out of the whirlwind," which is described in an orchestral episode, comes the voice of Jehovah in answer to Job's appeal. With overwhelming irony—"Where wast thou when I laid the foundation of the earth?"—the voice "convinceth" Job of the ignorance and pettiness of human life and utters the grandeur and permanence of creation.

Job, humbled and overcome, asks, "Whence then cometh wisdom?" and the woman answers, "Behold, the fear of the Lord, that is wisdom." Job "submitteth himself unto God," and rises strong in his new wisdom. The Woman sings, "I will love thee, O Lord, my strength." The Friend and Job take up the theme. The chorus chants: "Bless the Lord, O my soul."

The phrase, "Thou hast laid the foundations of the earth" echoes the voice of Jehovah in the earlier episode. Thus from Job's experience the eternity and majesty of nature is the theme which emerges and dominates. The poem ends with the triumphant "Laudate" of the opening chorus.

CHARACTERS.

JOB *Tenor*
HIS FRIEND *Baritone*
A WOMAN OF ISRAEL *Mezzo-Soprano*
THE VOICE OF JEHOVAH *Bass*
VOICES OF PRAYER AND ADORATION *Chorus*

The text is drawn from the Vulgate Version
of the Book of Job and of the Psalms, and has
been arranged with the assistance of

PROFESSOR JOHN HAYS GARDINER
of
HARVARD UNIVERSITY

English translation by
JOHN ALBERT MACY

JOB

A Dramatic Poem for Solo Voices, Chorus, and Orchestra. (The text consists of passages from Job and the Psalms in the Vulgate or authorized Latin version of the Bible. The English words are a paraphrase fitted to the music without regard to accepted English translations.)

THE PERSONS.

JOB	<i>Tenor</i>	A WOMAN OF ISRAEL	<i>Mezzo-Soprano</i>
HIS FRIEND	<i>Baritone</i>	THE VOICE OF JEHOVAH	<i>Bass</i>
VOICES OF PRAYER AND ADORATION		<i>Chorus</i>	

MULIER.

Miserere mihi, Domine, et exaudi orationem meam.

CHORUS.

In te, Domine, speravi, non confundar in æternum: in iusticia tua libera me. Inclina ad me aurem tuam: accelera, ut eruas me. In manus tuas commendo spiritum meum.

MULIER.

Redemisti me, Domine Deus veritatis.

CHORUS.

Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super non misericordia eius, et veritas Domini manet in æternum.

IOB.

Pereat dies, in qua natus sum, et nox, in qua dictum est: Conceptus est homo. Dies illa vertatur in tenebras, non requirat eum Deus

THE WOMAN.

Have thou mercy upon me, Lord my God, in accordance with thy loving-kindness.

CHORUS.

In thee, O my God, I lay my trust, let me never be confounded. In thy justice and mercy deliver thou me. Incline thou thine ear to thy servant, and be thou, Lord, my fortress and rock. Into thy hands I commit my spirit forever.

THE WOMAN.

Thou hast redeemed me, God my Redeemer, Lord my Saviour.

CHORUS.

Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

JOB.

Perish the morning in which I was born, the night when a child was born into sorrow. Turn that day into darkness and shadow; let the eye

desuper, et non illustretur lumine. Maledicant ei, qui maledicunt diei, qui parati sunt suscitare Leviathan. Nunc enim dormiens silem, et somno meo requiescerem cum regibus et consulibus terræ, qui ædificant sibi solitudines. Ibi impii cessaverunt a tumultu, et ibi requieverunt fessi robore. Quare misero data est lux, et vita his, qui in amaritudine animæ sunt, qui exspectant mortem, et non venit?

AMICUS.

In horrore visionis nocturnæ, quando solet sopor occupare homines, pavor tenuit me, et tremor, et omnia ossa mea perterrita sunt: et cum spiritus me præsentem transiret, inhorruerunt pili carnis meæ. Stetit quidem, cuius non agnoscebam vultum, imago coram oculis meis, et vocem quasi auræ lenis audiui: Numquid homo Dei comparatione iustificabitur? Forsitan vestigia Dei comprehendes, et usque ad perfectum Omnipotentem reperies? Excelsior cœlo est, et quid facies? profundior inferno, et unde cognosces? Si iniquitatem, quæ est in manu tua, abstuleris a te, et non manserit in tabernaculo tuo iniustitia, tunc levare poteris faciem tuam absque macula, et eris stabilis, et non timebis. Miseriæ quoque oblivisceris, et quasi aquarum, quæ præterierunt, recordaberis. Et quasi meridianus fulgor consurget tibi ad vesperam: et cum te consumptum putaveris, orieris ut lucifer.

of God be never upon it, and let not his light shine upon it. Let them curse the day, who curse the daylight, who are ready to raise up Leviathan. For I should be in silent slumber and deep in sleep lie resting quietly, like unto kings and to counsellors mighty who have built places desolate in solitude. There the wicked no longer vex, and cease from troubling, and there the souls that are weary lie in long slumber. Oh, why are light and life sent unto him whose way is hid and whose spirit is clouded with bitterness, who longeth for death, but it cometh not?

THE FRIEND.

In the horror of a vision of darkness, when the earth was deep in slumber and the night was still, terror filled my soul with trembling, and all my being quivered with wonder and fear. Behold, a spirit came in presence before me, and my flesh was cold and my heart was chill within me. There before me saw I one whose face I knew not, and the shadow of a form in the darkness. And a voice as of a wind came out from the darkness: How if man compare himself to God Almighty shall he be justified? For by man shall God and his ways be comprehended, and his most high perfection, canst thou in any way find it out? Higher than the heavens is he, and what canst thou know? Deeper than hell our Lord is, and what canst thou understand? If thou putttest from thee all wickedness and evil that thou holdest in thine hand, and if thou wilt cast out from thy dwelling-place every injustice and sin, thou canst raise an innocent face, pure and wholly without stain, and thou shalt fear not. Thy misery shall be forgotten, and even as waters that pass and return not, it shall come no more. And brightness clear as the light of noonday shall shine upon thee when the evening falls. And when thou hast thought thy life consumed, thou shalt shine forth like Lucifer.

MULIER ET CHORUS.

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra! Quoniam elevata est magnificentia tua super cœlos. Quoniam videbo cœlos tuos, opera digitorum tuorum: lunam et stellas, quæ tu fundasti. Quid est homo, quod memor es eius? aut filius hominis, quoniam visitas eum?

IOB.

Dicam Deo: Noli me condemnare: indica mihi, cur me ita iudices. Numquid bonum tibi videtur, si calumnieris me, et opprimas me opus manuum tuarum, et consilium impiorum adjuves? Numquid oculi carnei tibi sunt: aut sicut videt homo, et tu videbis? Numquid sicut dies hominis dies tui, et anni tui sicut humana sunt tempora, ut quæras iniquitatem meam, et peccatum meum scruteris? Et scias quia nihil impium fecerim, cum sit nemo, qui de manu tua possit eruere. Quantas habeo iniquitates, et peccata, scelera mea et delicta ostende mihi. Cur faciem tuam abscondis, et arbitraris me inimicum tuum?

AMICUS.

Numquid sapiens respondebit quasi in ventum loquens, et implebit ardore stomachum suum? Arguis verbis eum, qui non est æqualis tibi, et loqueris, quod tibi non expedit.

MULIER.

Quantum in te est, evacuisti timorem, et tulisti preces coram Deo. Docuit enim iniquitas tua os tuum, et imitaris linguam blasphemantis.

THE WOMAN AND THE CHORUS.

Father, Jehovah almighty, how is thy name in all the earth called wondrous! How is thy glory raised on high, how is thine excellence in the heavens exalted! For mine eyes behold the heavens thou madest, all that thine hands have fashioned above us; moonlight and starlight thou hast established. What is man that thou art mindful of him, or what is the son of man that thou shouldst look down upon him?

JOB.

I will say: Lord, be thou slow to condemn me. Wilt thou not show me wherefore thou so judgest me? Dost thou think it good to oppress me, to contrive to do me ill and to bear me down? Hatest thou the man thou madest, while the counsel of wicked men thou dost sustain? Are the eyes of the Lord like to mortal eyes, and even as man seeth, dost thou see also? Is thy day told as the day of man is reckoned, and are the years thou knowest as human years are numbered, that thou in my heart dost seek offenses and that thou dost search for my weakness? Thou knowest I have never sinned nor done iniquity, for that no power can deliver my spirit from thine hand. Tell me all my sins and my transgressions and mine errors; show me mine evil: mine offenses open unto me. Why hidest thou from me thy face and considerest thou me as one who offendeth?

THE FRIEND.

Now in vanity shall a wise man utter an empty reason and be filled with the ardor of foolish passion? How shall thy speech confute him when he cannot take thy meaning? Wilt thou speak when thy words shall not avail thee?

THE WOMAN.

Yea, with all thy might thou castest fear from thee, and restrainest prayer before thy God. For thy sin and iniquity teach thy lips

mantium. Condemnabit te os tuum, et non ego: et labia tua respondebunt tibi.

AMICUS.

Nonne lux impii extinguetur, nec splendet flamma ignis eius?

MULIER.

Lux obtenebrescet in tabernaculo illius, et lucerna, quæ super eum est, extinguetur.

MULIER ET AMICUS.

Revelabunt coeli iniquitatem eius, et terra consurget adversus eum. Apertum erit germen illius, detrahetur in die furoris Dei. Hæc est pars hominis impii a Deo, et hereditas verborum eius a Domino.

CHORUS.

Quoniam, qui malignantur, exterminabuntur, sustinentes autem Dominum: ipsi hereditabunt terram, et delectabuntur in multitudine pacis. Quia peccatores peribunt. Inimici vero Domini mox ut honorificati fuerint et exaltati, deficientes, quemadmodum fumus deficient.

IOB.

Attendite me, et obstupescite, et superponite digitum ori vestro: et ego, quando recordatus fuero, pertimesco, et concutit carnem meam tremor. Quare ergo impii vivunt, sublevati sunt, confirmatique divitiis? Domus eorum securæ sunt et pacatæ, et non est virga Dei super illos. Quis mihi tribuat, ut sim iuxta menses pristinos secundum dies, quibus Deus custodiebat me, quando splendebat lucerna

evil and thou dost imitate the tongue of blasphemy. It is thine own mouth and not mine that condemneth thee, yea thine own lips shall testify against thee.

THE FRIEND.

For the light of the wicked shall perish and the spark of his flame shall die in darkness.

THE WOMAN.

Light shall be extinguished within his dwelling-place evermore, and the candle which hangs above his head shall not light him.

THE WOMAN AND THE FRIEND.

Heaven shall lay him bare, his iniquity uncover, and earth shall reveal him and rise against him. The increase of his house shall flow away from him: in the day of God's anger it shall be taken. This is the heritage which the Lord appointeth unto wickedness, the portion granted to wicked men.

CHORUS.

Woe to them, all evil doers: they shall be accursed; but the faithful, they that wait on God, they shall inherit the earth, in the ways of peace they shall find abundant sweetness. But all evil-doers shall perish. He shall cast out all his enemies; they shall vanish at the moment when they have been raised to honor and proudly exalted; as in smoke they shall be consumed away.

JOB.

Now hearken to me and be astonished, and let your finger-tips lie on your mouth for wonder, and mark me, when I do bethink me how it is, I am fearful, my body is shaken with trembling. Wherefore do the impious flourish, why are they upheld, how do they come to prosperity? Safe are their houses and free from harm, and God holdeth not his rod of wrath above them. Who would believe it so, that but yesterday were

eius super caput meum, et ad lumen eius ambulabam in tenebris? Sicut fui in diebus adolescentiæ meæ, quando erat Omnipotens mecum, et in circuitu meo pueri mei. Iustitia indutus sum: et vestivi me, sicut vestimento et diademate, iudicio meo. Dicebamque: In nidulo meo moriar, et sicut palma multiplicabo dies.

MULIER.

Beati omnes, qui timent Dominum, qui ambulant in viis eius.

IOB.

Radix mea aperta est secus aquas, et ros morabitur in messione mea.

AMICUS.

Labores manuum tuarum quia manducabis.

CHORUS.

Beatus es, et bene tibi erit. Uxor tua, sicut vitis abundans, in lateribus domus tuæ. Ecce, sic benedicetur homo, qui timet Dominum.

IOB.

Quis mihi tribuat auditorem, ut desiderium meum audiat Omnipotens. Per singulos gradus meos pronuntiabo illum, et quasi principii offeram eum.

the old days, the months departed, when the Lord held me in his mighty hand, days when the flame of his splendor spread its brightness all about me, and beneath his light I walked in safety through the darkness? Even so my way was lighted through all the days of my ripeness, when the Lord in his mercy was with me and in a circle my children gathered about me. In righteousness I wrapped myself, I had clothed me with the robe of justice, it was a diadem, a garment about me. Then I said: I shall die in the nest that shelters me, and like the palm tree number my days full many.

THE WOMAN.

Blessed, thrice blessed, are they who fear the Lord, who follow in his ways forever.

JOB.

Then my roots were uncovered beside the waters, and dew from night to morning lay upon my branches.

THE FRIEND.

For what thine hands produce by labor thou shalt consume it.

CHORUS.

And blessed be, thou shalt be called happy. For beside thee as a vine that is laden, shall the wife of thine house be fruitful. Lo, how that man shall be blessed who walketh in the fear of God.

JOB.

Oh, would that there were one who should hear me, oh, my desire is great that thou shouldst hear my prayer, Almighty God. And I will declare my reasons, yea, one by one pronounce them, and as to a prince will I come before thee.

VOX DEI.

(Ex turbine.)

Quis est iste involvens sententias sermonibus imperitis? Accinge sicut vir lumbos tuos: interrogabo te, et responde mihi. Ubi eras, quando ponebam fundamenta terræ? indica mihi, si habes intelligentiam. Quis posuit mensuras eius, si nosti? vel quis tetendit super eam lineam? Super quo bases illius solidatæ sunt? aut quis demisit lapidem angularem eius, cum me laudarent simul astra matutina, et iubilarent omnes filii Dei? Numquid ingressus es profunda maris, et in novissimis abyssi deambulasti? Numquid apertæ sunt tibi portæ mortis, et ostia tenebrosa vidisti? Numquid nosti ordinem cœli, et pones rationem eius in terra? Numquid elevabis in nebula vocem tuam, et impetus aquarum operiet te? Numquid mittes fulgura, et ibunt, et revertentia dicent tibi: Adsumus? Accinge sicut vir lumbos tuos: interrogabo te, et indica mihi. Numquid irritum facies iudicium meum, et condemnabis me, ut tu iustificeris? Et si habes brachium sicut Deus, et si voce simili tonas? Circumda tibi decorem, et in sublime erigere, et esto gloriosus et speciosis induere vestibus: disperge superbos in furore tuo, et respiciens omnem arrogantem humilia.

IOB.

Unde ergo sapientia venit? et quis est locus intelligentiæ?

THE VOICE OF JEHOVAH.

(From the whirlwind.)

What is this man who thus darkens counsel, speaking words that are vain and foolish? Now summon up thy courage to hear me: I will demand of thee and thou shalt answer me. Where wert thou when I made the earth and laid its deep foundations? Answer and tell me, if thou hast true understanding. If thou dost know, who hath determined the measures, or who hath laid the line and marked the boundaries? How are the foundation walls made and where do they stand? And who laid down the corner stone whereon they are founded? Then all the stars of morning praised me and sang for joy, and all the sons of God uplifted their voices. Hast thou explored the sea, even the deepest waters, into the uttermost abyss hast thou gone to search it? And have the gates of death opened out before thee, and hast thou beheld the shadowy portals? Dost thou know how heaven is appointed, and canst thou set on earth a heavenly dominion? And canst thou raise up thy voice, canst thou lift it to the clouds, and will the flood of waters abundantly flow? Canst thou send the lightning flash, and running before thee will it obey thee saying: Here am I? Now summon up thy courage to hear me: I will demand of thee and thou shalt give answer. Wilt thou make mine authority a scorn and a by-word? Wilt thou condemn my law that thou mayest be righteous? For hast thou an arm as strong as is my arm and a voice as strong as my thunder? Enfold thyself in all honor and raise thyself to high excellence, and be thou full of glory, and find thou beautiful garments to cover thee. Then scatter the mighty with thy voice of anger and beholding the proud and haughty teach them humility.

JOB.

Where then shall I seek the source of all wisdom? Who is the author of understanding?

MULIER.

Deus intelligit viam eius, et ipse novit locum illius. Et dixit homini: Ecce timor Domini, ipsa est sapientia, et recedere a malo, intelligentia.

IOB.

Scio, quia omnes potes, et nulla te latet cogitatio. Auditū auris audiui te, nunc autem oculus meus videt te. Idcirco ipse me reprehendo, et ago poenitentiam in favilla et cinere.

MULIER.

Diligam te, Domine, fortitudo mea. Laudans invocabo Dominum, et ab inimicis meis salvus ero.

AMICUS.

Dolores inferni circumdederunt me: præoccupaverunt me laquei mortis.

IOB.

In tribulatione mea invocavi Dominum, et ad Deum meum clamavi. Et exaudivit de templo sancto suo vocem meam, et clamor meus in conspectu eius introivit in aures eius.

IOB, MULIER, ET AMICUS.

Commota est, et contremuit terra: fundamenta montium conturbata sunt, et commota sunt, quoniam iratus est eis.

THE WOMAN.

God only understandeth what is the way thereof, he only knoweth where is the place thereof. And he saith unto man: Lo, all wisdom, this it is, that thou shouldst live in fear of him, and to cast away all evil, is understanding.

JOB.

I know thou canst do all things, and nothing can be withholden from thy sight. With mine own hearing I heard of thee, but now the eye of my sight beholdeth thee. And therefore mine own lips do condemn me and I am low in penitence; dust and ashes cover me.

THE WOMAN.

I will love the Lord my God, my strength and my redeemer. I will call upon him, praising him and from mine enemies I shall find salvation.

THE FRIEND.

The sorrows of darkness folded me round about: the snares and deceits of death fastened upon me.

JOB.

In anguish and in tribulation I have called upon the Lord, unto God Almighty I cried out. And he gave ear from his holy temple, to my voice he hearkened; my lamentation came before his presence and he opened his ears to hear me.

JOB, THE WOMAN, AND THE FRIEND.

The earth then shook and the frame of it trembled. On their deep foundations the hills and the mountains swayed, and they shook with fear for the Lord was angered against them.

CHORUS.

Benedic, anima mea, Domino: Domine, Deus meus, magnificatus es vehementer. Confessionem et decorem induisti, amictus lumine sicut vestimento. Qui fundasti terram super stabilitatem suam: non inclinabitur in sæculum sæculi. Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in æternum.

CHORUS.

Praise the Lord, praise him forever, O my soul, Lord God everlasting. How art thou magnified in the highest, how art thou clothed with all majesty and honor! Thou dost put on the light as it were a garment. Thou the earth hast founded steadfast upon its deep foundations that it shall not be moved but shall endure evermore. Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

JOB

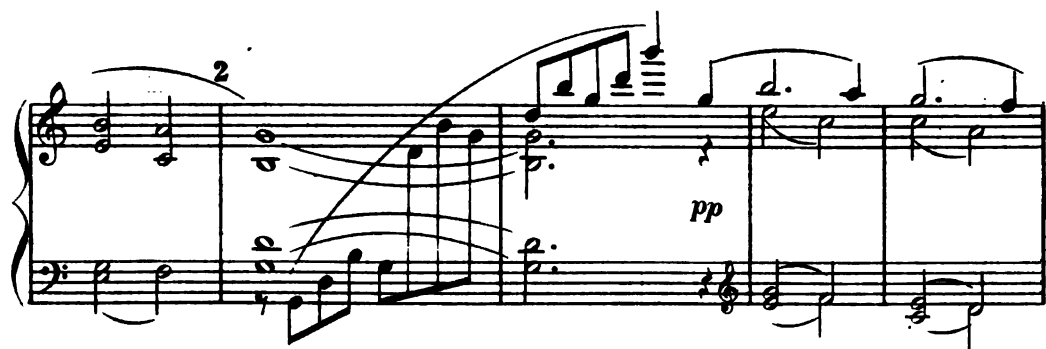
PRELUDE

F.S. CONVERSE, Op. 24

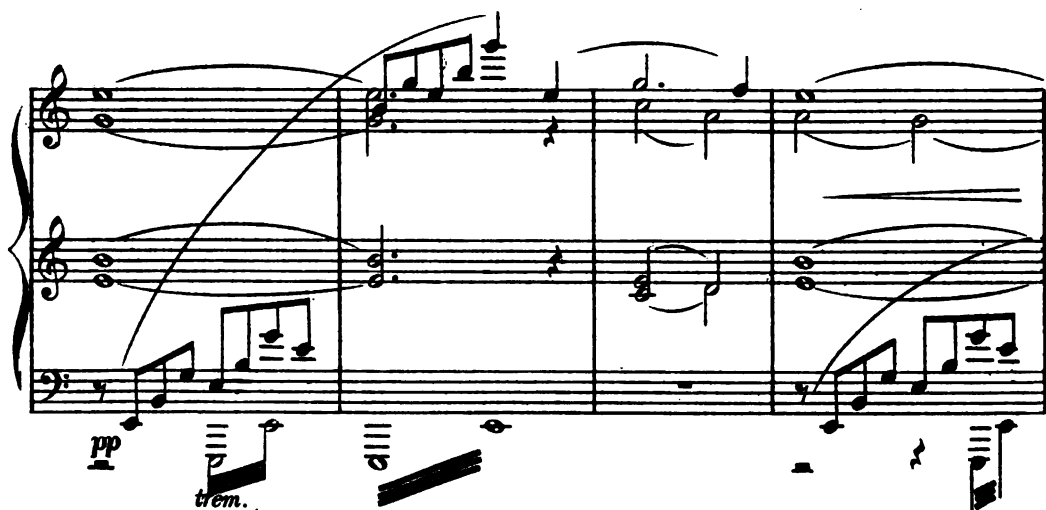
Adagio e tranquillo

PIANO

The musical score is written for piano and consists of four systems of music. The tempo is marked "Adagio e tranquillo". The first system begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, and then a piano (*p*) dynamic. The second system starts with a piano-piano (*pp*) dynamic, followed by a piano (*p*) dynamic with the marking "espress.", and then a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth system begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano-piano (*pp*) dynamic. The score includes various musical notations such as notes, rests, and slurs.



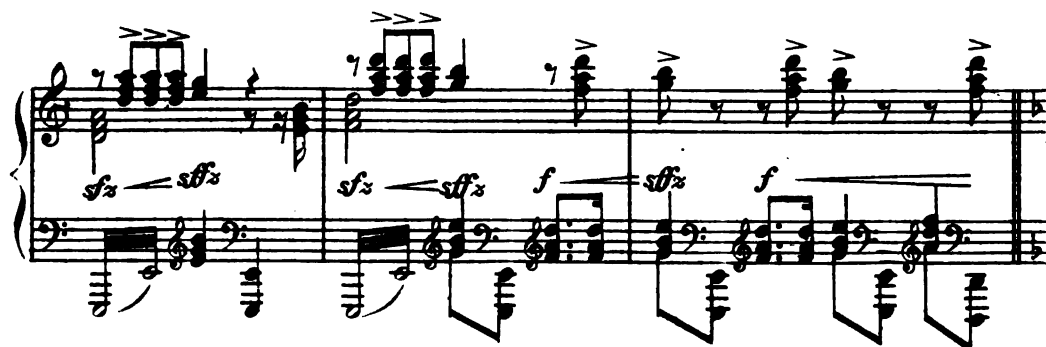
First system of musical notation. The right hand features a melodic line with a fermata on a dotted half note, while the left hand plays a rhythmic accompaniment. A dynamic marking of *pp* is present. A second ending bracket labeled '2' spans the final measures.



Second system of musical notation. The right hand continues the melodic line with a fermata. The left hand includes a tremolo section marked *trem.* and a dynamic marking of *pp*.



Third system of musical notation. The right hand has a fermata. The left hand features a section of sustained notes with a dynamic marking of *f*. The system concludes with a dynamic marking of *ff*. The instruction *Poco più moto e agitato* is written above the staff.



Fourth system of musical notation. The right hand contains a series of chords with a dynamic marking of *f*. The left hand plays a rhythmic accompaniment with a dynamic marking of *sfz*.

Largamente e lamentoso

5

First system of music. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and accents. Dynamics include *ff* and *sffz*. A *riten.* (ritardando) marking is present in the second measure.

Cantabile ed espress.

Second system of music. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and accents. Dynamics include *a tempo*, *mf*, and *sffz*. Triplet markings (*3*) are present in the bass staff.

Third system of music. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and accents. Triplet markings (*3*) are present in the bass staff.

Fourth system of music. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and accents. Triplet markings (*3*) are present in the bass staff.

sempre più moto e animato

Fifth system of music. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment with slurs and accents. Dynamics include *mf* and *sffz*. Triplet markings (*3*) are present in the bass staff.

First system of musical notation. The right hand features a melodic line with eighth-note patterns, marked with an *sf* (sforzando) dynamic. The left hand provides a steady accompaniment of eighth notes. A first ending bracket labeled '8' spans the final measures of the system.

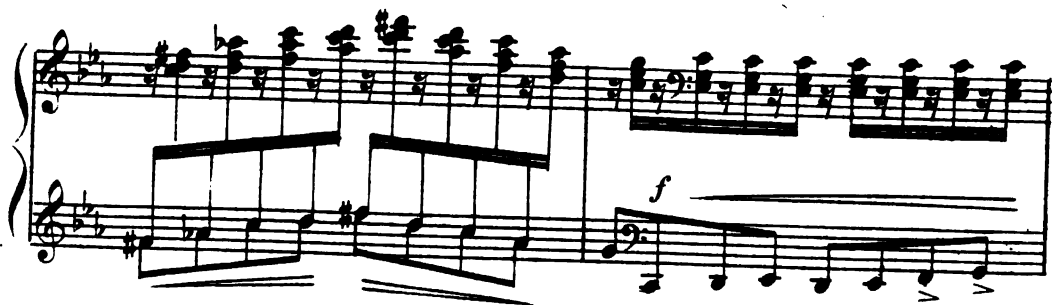
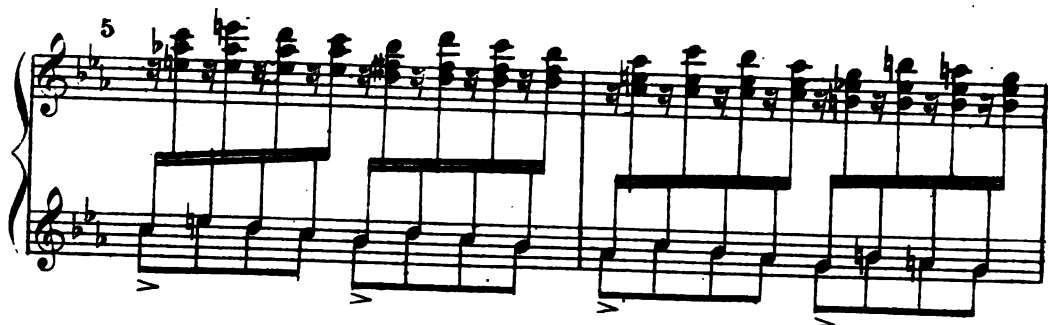
Second system of musical notation. The right hand continues the melodic line, marked with a *dimin. molto* (diminuendo molto) dynamic. The left hand accompaniment remains consistent. A first ending bracket labeled '8' is present at the end of the system.

Allegro agitato. ♩ = ♩ former tempo

Third system of musical notation, beginning with a first ending bracket labeled '8'. The right hand features a melodic line with slurs, marked with *sf* and *p* dynamics. The left hand accompaniment includes *pp* (pianissimo) and *p* dynamics.

Fourth system of musical notation. The right hand continues the melodic line with slurs, marked with *sfz* (sforzando) and *f.* (forte) dynamics. The left hand accompaniment includes *f.* and *p* dynamics.

Fifth system of musical notation. The right hand features a melodic line with slurs, marked with *p* (piano) and *sfz* dynamics. The left hand accompaniment includes *p* and *mf* (mezzo-forte) dynamics. A first ending bracket labeled '8' is present at the end of the system.



First system of a musical score. The upper staff is in bass clef with a key signature of two flats and a melodic line. The lower staff is in bass clef with a rhythmic accompaniment. The instruction *cresc. molto* is written above the lower staff.

Second system of a musical score. The upper staff is in treble clef with a melodic line. The lower staff is in bass clef with a rhythmic accompaniment. A fermata is placed over the final measure of the upper staff.

6 Grandioso

Third system of a musical score, marked "6 Grandioso". The upper staff is in treble clef with a melodic line. The lower staff is in bass clef with a rhythmic accompaniment. The instruction *sfz* is written above the lower staff.

Fourth system of a musical score. The upper staff is in treble clef with a melodic line. The lower staff is in bass clef with a rhythmic accompaniment. The instruction *ff* is written above the lower staff.

Fifth system of a musical score. The upper staff is in treble clef with a melodic line. The lower staff is in bass clef with a rhythmic accompaniment. The instruction *ff* is written above the lower staff. The tempo marking *Largamente* is written below the lower staff. A fermata is placed over the final measure of the upper staff.

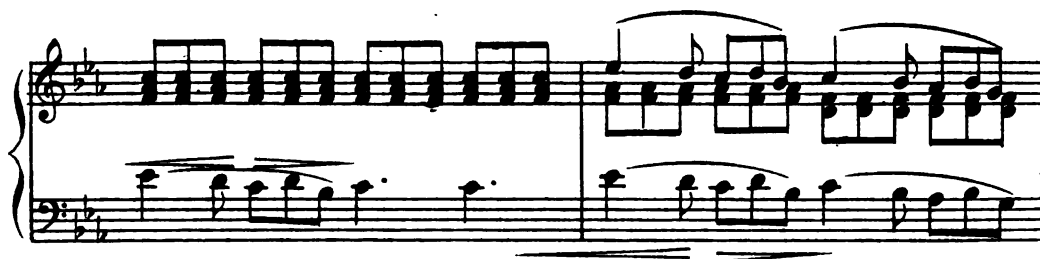
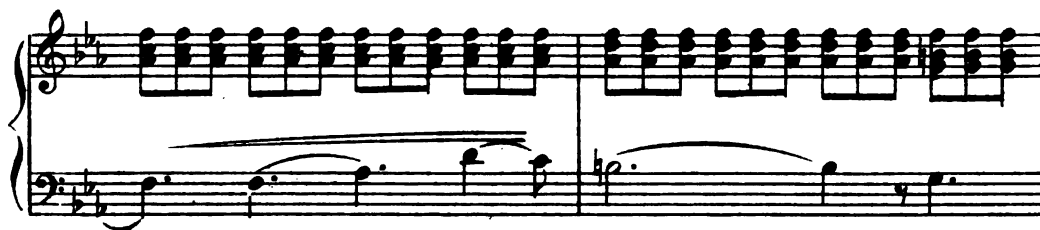
meno mosso
7
p espress.
misterioso
pp una corda
p
mf



Moderato e sostenuto
p tre corde
cantabile



mf espress.



First system of a musical score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A dynamic marking of *f* (forte) appears in the right hand, followed by the instruction *poco ritard.* (poco ritardando).

Second system of the musical score. The right hand continues with a dense texture of chords and eighth notes, marked *8*. The left hand has a melodic line starting with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section marked *marcato il canto*.

Third system of the musical score. The right hand maintains the dense chordal texture marked *8*. The left hand continues its melodic line with eighth notes.

Fourth system of the musical score. The right hand continues the dense chordal texture marked *8*. The left hand continues its melodic line with eighth notes.

Fifth system of the musical score. The right hand continues the dense chordal texture marked *8*. The left hand continues its melodic line with eighth notes.

8

System 1, measures 6-7. Treble staff: chords of F major, C major, F major, C major, F major, C major, F major, C major. Bass staff: single notes F, C, F, C, F, C, F, C.

8

System 2, measures 8-9. Treble staff: chords of F major, C major, F major, C major, F major, C major, F major, C major. Bass staff: single notes F, C, F, C, F, C, F, C.

sempre più animato

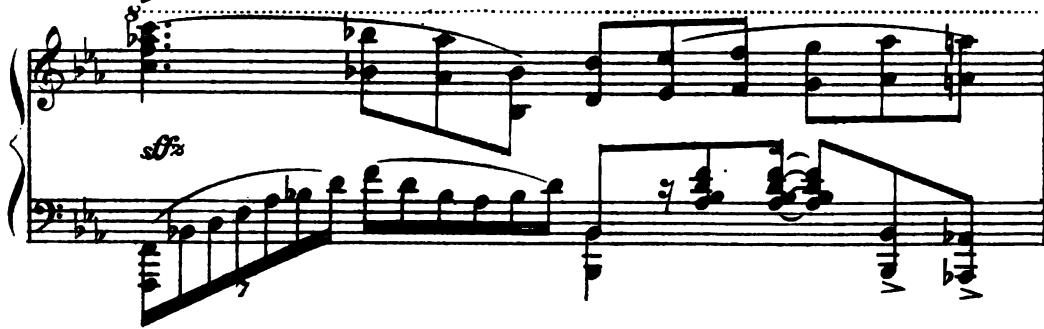
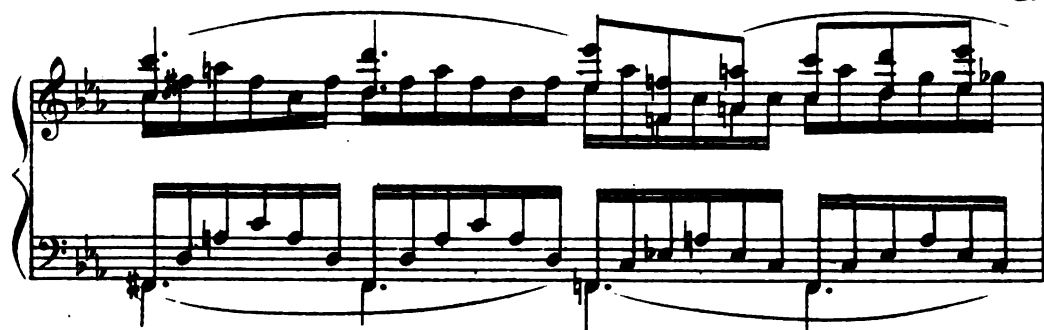
9

System 3, measures 10-11. Treble staff: chords of F major, C major, F major, C major, F major, C major, F major, C major. Bass staff: single notes F, C, F, C, F, C, F, C.

System 4, measures 12-13. Treble staff: chords of F major, C major, F major, C major, F major, C major, F major, C major. Bass staff: single notes F, C, F, C, F, C, F, C.

cresc.

System 5, measures 14-15. Treble staff: chords of F major, C major, F major, C major, F major, C major, F major, C major. Bass staff: single notes F, C, F, C, F, C, F, C.



10 8

ff

This system shows the first two measures of a musical piece. The key signature has two flats (B-flat and E-flat). The first measure contains a piano introduction with a treble clef staff featuring a whole note chord and a bass clef staff with a half note chord. The second measure begins the main melody in the treble clef, starting with a half note, followed by quarter notes, and ending with a half note. The bass clef staff provides accompaniment with eighth notes. A fortissimo (ff) dynamic marking is present in the first measure.

8

sffz sempre più animato *sffz f*

This system contains measures 3 and 4. Measure 3 continues the melody with a half note, quarter notes, and a half note. Measure 4 features a more complex melodic line with eighth and sixteenth notes. The bass clef staff continues with eighth notes. The dynamic marking *sffz* (sforzando) is used in both measures, with the instruction *sempre più animato* (always more animated) in measure 3 and *f* (forte) in measure 4.

ff *sffz ritard.*

This system contains measures 5 and 6. Measure 5 shows the melody with a half note, quarter notes, and a half note. Measure 6 features a half note chord in the treble and a half note chord in the bass. The dynamic marking *ff* (fortissimo) is in measure 5, and *sffz ritard.* (sforzando, ritardando) is in measure 6.

8

Molto largamente

sffz *sffz*

This system contains measures 7 and 8. Measure 7 features a half note chord in the treble and a half note chord in the bass. Measure 8 continues with a half note chord in the treble and a half note chord in the bass. The dynamic marking *sffz* (sforzando) is used in both measures. The tempo instruction *Molto largamente* (Very Broadly) is written above the first measure.

sffz *poco riten.*

This system contains measures 9 and 10. Measure 9 features a half note chord in the treble and a half note chord in the bass. Measure 10 continues with a half note chord in the treble and a half note chord in the bass. The dynamic marking *sffz* (sforzando) is in measure 9, and *poco riten.* (poco ritenuto) is in measure 10.

a tempo

11

8

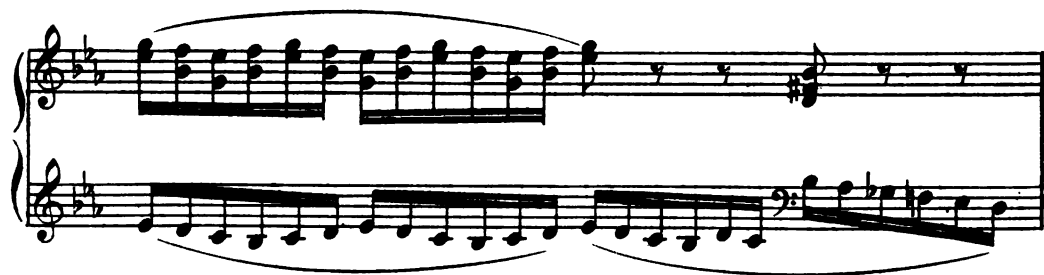


First system of musical notation. The right hand plays a series of chords in a steady eighth-note pattern. The left hand plays a descending eighth-note scale. The dynamic is *ff* and the instruction *dim. sempre.* is present.

8



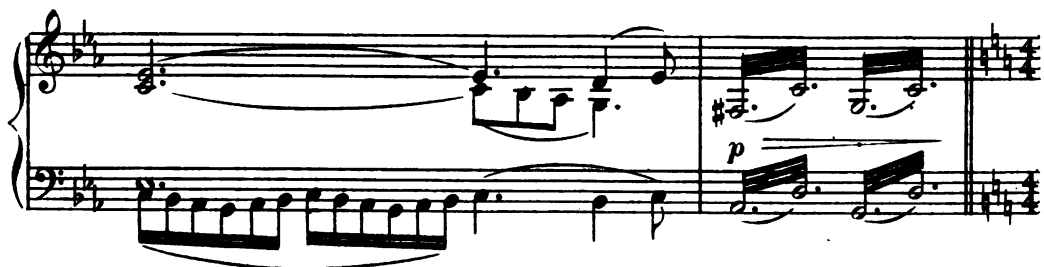
Second system of musical notation. The right hand continues the chordal pattern, with a final chord marked with a sharp sign. The left hand continues the descending scale.



Third system of musical notation. The right hand continues the chordal pattern. The left hand continues the descending scale, with a final chord marked with a sharp sign.



Fourth system of musical notation. The right hand plays a series of chords. The left hand plays a descending eighth-note scale. The dynamic is *mf* and the instruction *poco a poco ritardando* is present.



Fifth system of musical notation. The right hand plays a series of chords. The left hand plays a descending eighth-note scale. The dynamic is *p*.

Adagio

pp

p

p

12

pp una corda

A Woman of Israel. (Mezzo Soprano)

Moderato p

Mi - se
Have thou

ppp

tre corde

poco rall. *a tempo*

re - re mi - hi, Do - mi - ne, et ex -
mer - cy up - on us, Lord our God, in ac -

au - di o - ra - ti - o - - - - - nem me - am.
cor - dance with thy lov - - - - - ing kind - ness.

p

13 *Small Chorus*4 Sopranos *p dolce espress.*

mf

In te, Do - mi - ne, spe - ra - - vi, non con -
In Thee, O our God, we lay our trust, Let us

4 Altos

p dolce espress. *mf*

4 Tenors

mf

In te, Do - mi - ne, spe - ra - - vi, non con -
In Thee, O our God, we lay our trust, Let us

4 Basses

p dolce espress. *mf*

mf

14

fun-dar in ae - ter - num: in ju - sti - ti - a
ne - ver be con - found - ed: In thy jus - tice and

tu - a li - be-ra me. In - cli - na ad me au-rem tu -
mer-cy de - li - ver thou me. In - cline thou thine ear to thy ser -

f 15 *sffz* *mf*

am: ac - ce - le - ra, ut e - ru - as me. In ma - nus
vant, and be thou Lord, my fortress and rock. In - to thy

f *sffz* *mf*

am: ac - ce - le - ra ut e - ru - as me. In ma - nus
vant, and be thou Lord, my fortress and rock. In - to thy

p *The Woman* *p*

tu - as com - men - do spi - ri - tum me - um: — re - dé -
hands I com - mit my spi - rit for - ev - er. — Thou hast re -

p

tu - as com - men - do spi - ri - tum me - um: —
hands I com - mit my spi - rit for - ev - er. —

16

f

mi - sti — me Do - mi - ne De - us ve - ri -
deem - ed — me Lord our Re - deem - er God our

mf

ta - tis.
Sav - ior.

animato
p *cresc. molto*

Full Chorus
Allegro con molto fuoco

ff
Lau - da - te Do - mi - num,
Praise ye our Lord on high,

ff
Lau - da - te Do - mi - num,
Praise ye our Lord on high,

ff
sffz *sffz* *f*

17

fff

lau - da - te
praise ye our

fff

lau - da - te
praise ye our

*fff**fff*

Do - mi - num, lau - da - te om - nes
Lord on high, O all ye na - tions

Do - mi - num, lau - da - te om - nes
Lord on high, O all ye na - tions

fff

fff *f*

gen - tes: lau - da - te e - um.
 praise him. Praise ye our Fa - ther,

fff *f*

gen - tes:
 praise him.

fff *fffz*

18 *ff poco largamente*

om - nes
 all ye

f *ff*

lau - da - te e - um, om - nes
 Praise ye our Fa - ther, all ye

f *ff cant. poco largamente*

po - pu-li, om - nes po - pu-li.
na - tions, praise him, praise the Lord.

po - pu-li om - nes po - pu-li.
na - tions praise him praise the Lord.

ff *dim.*

16

poco rit. *dim.*

Poco meno mosso e cantabile

Quo - ni-am con-fir-ma - ta est su - per nos mi-se-ri-
 For his mer - cy is or-dained o - ver us un-to the

Poco meno mosso e cantabile

19

Quo - ni-am con-fir-ma - ta est
 For his mer - cy is or-dained

cor-di-a e . . jus.
 life ev-er-last - ing.

cresc.

su - per nos mi-se-ri - cor - di - a e - jus,
o - ver us un-to the life ev - er last - ing

cresc.

su - per nos mi-se-ri - cor - di - a e - jus
o - ver us un-to the life ev - er last - ing

cresc.

f cresc. Ma - net ve - ri - tas Do . . . - mi -
For the truth of our Ho - - - ly

f cresc. Ma - net ve - ri - tas Do - - - mi
For the truth of our Ho - - - ly

cresc. *ff*

ff *piu mosso*

ni, ma - net in ae - -
 Lord shall a - bide e - -

ni, ma - net in ae - -
 Lord shall a - bide e - -

ter - - - num. Lau - da - te
 ter - - - nal. O all ye

ter - - - num. Lau - da - te
 ter - - - nal. O all ye

animato molto
 fff

animato molto
 fff

animato molto
 fff

20

om - nes gen - tes. _____
na - tions praise God. _____

om - nes gen - tes. _____
na - tions praise God. _____

*L.H.**stringendo**fff dim. molto e ritard.*

Lento e lamentoso

Job (Tenor)

mf

Pe-re-at di - es
Per-ish the morn - ing

*a tempo**mf**sfz**cresc.**molto rit. e largamente ff*

in qua natus sum, et nox, in qua dictum est: Conceptus est ho - mo
in which I was born, the night when a child was born, was born into sor - row

*cresc.**molto rit. e largamente*

21

Di-es il - le ver-

Turn that day in-to

*a tempo**ritard.**a tempo**mf**p**ritard.**cresc.*

ta - tur in te - ne - bras: non requi - rat e - um de - su - per De - us, et
dark - ness and sha - dow: let the eye of God be ne - ver up - on it, and

cresc.

f *ff* *ritard.* *Piu moto ed agitato*
a tempo

non il-lu-stre-tur lu-mi-ne. ma-le-di-cant e-i,
let not his light shine down on it. Let them curse that day,

f *ff* *ritard.* *mf* *mf* *a tempo*

22 *cresc.*

qui ma-le-di-cunt di-e-i, qui pa-ra-ti sunt
they who have curs-ed the day-light, who are ready to raise,

f *meno mosso e largamente*

su-sci-ta-re Le-vi-a-than. Nunc e-nim dor-mi-
ready to raise up Le-vi-a-than. For I should be in

f

poco rit.

ens— si-le-rem, et som-no me-o re-qui-es-ce-rem
slum-ber si-lent, and deep in sleep lie rest-ing qui-et-ly

poco rit.

a tempo p

cum re - gi - bus et con - su - li - bus ter - - rae qui ae -
 Like un - to kings and to coun - sel - lers migh ty who have

a tempo p

23

di - fi - cant si - bi so - li - - tu - di - nes. I - bi
 built pla - ces des - o - late in sol - i - tude. Where the

f

mf

im - pi - i ces sa - ve - runt a tu - mul - tu, et i - bi
 wick - ed no long - er vex and cease their cla - mor, and where the

ff. ritard.

re - qui - e - ve - runt fes - si ro - bo - - re.
 souls that are wea - ry lie in long slum - ber.

ritard. *a tempo*

ff *ff*

24 *Piu mosso ed agitato**a tempo*

a tempo
ff
sfz

Tempo I Lento e lamentoso

sfz *f* *sfz* *mf*
ritard.
a tempo
Qua-re mise-ro
Oh why are light and

da-ta est lux, et vi-ta his, qui in
life sent un-to him, whose way is hid and whose

*Largamente, quasi recit.*25 *ff*

a-ma-ri-tu-di-ne a-ni-mi sunt? qui exspec-tant
spi-rit is cloud-ed with bit-ter-ness? and for death he
sfz

ffz

mor - - - tem, qui ex - spec - tant
wait - - - eth, and for death he

sffz *f* *sffz*

molto doloroso

mor - - - tem, et — non
wait - - - eth, and — death

sffz *f* *ff* *ritard.*

ff 26

ve nit.
comes not.

Lento e lamentoso

sffz *a tempo* *f* *sffz* *dim.*

ritard.

p *sffz* *dim.* *p*

Allegro non troppo, ma agitato

Piano introduction for 'The Friend'. The music is in 4/4 time, key of D major. The right hand features a rapid, ascending and descending scale-like pattern, while the left hand provides a steady bass line. Dynamics include *pp* (pianissimo) and *p* (piano).

The Friend (Baritone)

Vocal entry for 'The Friend' (Baritone). The vocal line begins with a half note rest, followed by the lyrics. The piano accompaniment continues with the same rapid scale pattern. Dynamics include *mf* (mezzo-forte) and *sfs* (sforzando).

mf In ho - ro - re vi - si - o - nis noc -
In the hor - ror of a vis - ion of

Continuation of 'The Friend'. The vocal line continues with the lyrics. The piano accompaniment remains consistent. Dynamics include *sfs* (sforzando).

tur - nae, — quan - do so - let so - per oc - cu - pa - re
dark - ness — when the earth was sunk in slum - ber and the

Continuation of 'The Friend'. The vocal line continues with the lyrics. The piano accompaniment remains consistent. Dynamics include *sfs* (sforzando).

27 ho - mi - nes, — pa - vor te - - nuit me, et
night was still, ter - ror filled my heart with

tre - mor, et om - nia os - same - a per - ter - ri - ta
tremb - ling, and all my be - ing quiver'd with won - der and

sunt, _____ et cum spi - ri - tus me prae -
fear. _____ Be - hold a spi - rit came in

sen - te tran - si - ret, in - ho - ru - e - runt
pres - ence be - fore me, and my flesh was cold and my

pi - li car - nis me - ae. *f* Ste - tit qui - dam,
 heart was chill with-in me. Si - lent stand - ing

cu - jus non ag - nos - ce - bam
 saw I one whose face I

29
 vul - tum, im
 knew not, and the

a - go co - ram oc - cu - lis me - is, et
 sha - dow of a form was be - fore me, and a

vo - cem qua - si au - rae le - nis au - da - vi
voice as of a wind came out from the dark - ness

30

Misterioso
pp *mf cresc*

molto *ff*

31 *Largamente*
ff recit.

Numquid ho - mo De - i com - pa - ra - ti - o - ne
How if man com - pare him - self to God al - migh - ty,

sffz *colla voce* *f* *sfz*

ju-sti-fi-ca - bi - tur? For-si-tan — ve-sti-gi-a
 shall he be jus - ti - fied? For by man — shall God and his

De - i com - pre - hen - des,
 ways be com - pre - hend - ed.

et u-sque ad per - fec - tum Om - ni - po-ten-tem re - pe - ri -
 and shall his high per - fec - tion un - to a mortal be clear to

es?
 see?

ritard.

ff dim. f

33

*a tempo
meno mosso*

p Ex - cel - si - or coe - lo est, et
More high than the Heav'n is He, and

pp a tempo meno mosso

quid fa ci - es? pro - fun - di - or in -
what canst thou know? Deep - er than Hell our

fer - no, et un - de cog - no. - - sces?
Lord is and what can man un - der - stand?

34 *Poco sostenuto*

p

mf

Si — i - ni - qui - ta - tem, quae
If — thou put - test - from thee all

est in ma - nu tu - a, ab -
wick - ed - ness and e - vil thou

f

stu - le - ris a te, et non man - se - rit in ta - ber - na - cu - lo
hold - est in thine hands and if thou wilt cast out from thy dwelling place

tu - o in - ju - sti - ti - a:
all — thy in - jus - tice and sin: *poco rit.*

f *poco rit.*

35 *a tempo meno mosso e largamente*

mf tunc le - va - re po - te - ris
thou canst raise an in - no - cent

p *una corda*

fa - ci - em tu - am,
face to him *pure,* _____

et e - ris sta - bi - lis,
and *whol - ly* *with - out* *stain,*

et non ti - me - bis. Mi
and *thou* *shalt* *fear* _____ *not.* *Thy*

se - ri - ae o - bli - vi -
mi - se - ry shall be for -

sce - ris, et qua - si a -
got - ten and e - ven as

36 *poco a poco piu mosso e cresc.*

qua - rum, quae prae - te - ri -
wa - ters that pass and re -

tre corde

e - runt, re - cor - da - be - ris.
turn not, it shall pass a - way

Et qua - si me - ri - di - a - nus
and bright - ness like un - to noon - day

ful - gor con - sur - get ti - bi
splen - dor shall shine up - on thee

ad ves - per - am:
when eve - ning falls,

sfz *poco rit.*

37 *a tempo* *ff*

et and cum when te thou con - sum - tum hast thought thy

ff

f cresc.

pu - ta - ve - ris, o - ri - e - ris,
life con - sum - ed, thou shalt shine forth,

sfz *mf*

rit.

o - ri - e - ris, o - ri - e - ris ut lu - ci -
thou shalt shine forth, thou shalt shine forth like Ly - ci -

sfz *f* *sfz* *sfz* *rit.*

38

a tempo

First system of the musical score. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two flats. The top staff has a fermata over a whole note. The middle staff has a fermata over a whole note, with the word "fer." written above it. The bottom staff has a fermata over a whole note, with the word "a tempo" written below it. The word "cresc." is written above the bottom staff. The system ends with a double bar line.

Second system of the musical score. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two flats. The top staff has a fermata over a whole note. The middle staff has a fermata over a whole note, with the word "fer." written above it. The bottom staff has a fermata over a whole note, with the word "a tempo" written below it. The word "cresc." is written above the bottom staff. The system ends with a double bar line.

Third system of the musical score. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two flats. The top staff has a fermata over a whole note. The middle staff has a fermata over a whole note, with the word "fer." written above it. The bottom staff has a fermata over a whole note, with the word "a tempo" written below it. The word "cresc." is written above the bottom staff. The system ends with a double bar line.

Fourth system of the musical score. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature has two flats. The top staff has a fermata over a whole note. The middle staff has a fermata over a whole note, with the word "fer." written above it. The bottom staff has a fermata over a whole note, with the word "a tempo" written below it. The word "cresc." is written above the bottom staff. The system ends with a double bar line.

Adagio molto sostenuto e tranquillo

39 The Woman

p

Do - mi - ne Do - mi - nus no - ster, quam ad - mi - ra - bi - le est
 Fath - er Je - ho - vah al - migh - ty, how is thy name in all the

p

no - men tu - um in u - - ni - ver - sa ter - ra!
 earth call'd wondrous, by all — the na - tions prais - ed!

mf *f* 40

Quo - ni - am e - le - va - ta est mag - ni - fi - cen - ti - a
 How is thy glo - ry rai - sed on high, how is thine ex - cel - lence

p *cresc.* *f*

poco rit. *a tempo* *mp*

tu - a su - per coe - los. Quo - ni - am vi - de - bo coe - los tu - os,
 in the heav'n ex - al - ted! For mine eyes be - hold the heav'n thou madest,

a tempo *poco rit.* *p*

o - pe-ra di-gi-to-rum tu - o - rum: lu - nam et stel - las,
all that thy fingers fashion'd a - bove us; moon-light and star-light

quae tu fun - da - sti. Quid est ho - mo, that
thou hast es - tab - lish'd. What is man, that

quod memores e - jus? aut fi - li - us ho-mi-nis,
thou art mindful of him, or what is the son of man,

sf dim. e poco riten.
quo - ni - am vi - si - tes e - um?
that thou shouldst look down up - on him?

sf

dim. e poco riten.

42

mf The Woman*a tempo*

Do - mi - ne Do - mi - nus no - ster,
Fath - er Je - ho - vah al - migh - ty,

*Sopranos I & II**pp*

Do - mi - ne
Lord our God,

Do - mi - ne
heav'n - ly Lord!

*Altos I & II**a tempo**mf*

quam ad - mi - ra - bi - le est no - men tu - um!
how is thy name in all the earth callt won - drous!

Do - mi - ne,
Lord our God!

Do - mi - ne, ——— quam
heav'n - ly Lord, ——— how

pp

unis

ad - mi - ra - bi - le est no - men tu - um
is thy name in all earth call - ed won - drous

unis *f*

quam ad - mi - ra - bi - le est
how is thy name in all earth

f

f *p*

est no - men tu - um
by all the na - tions prais - ed

f

no - men tu - um!
call - ed won - drous!

43

p

Do - mi - ne Do - mi - nus Do - mi - nus no - ster,
 Lord our God, heav'n - ly Lord, Fath - er Je - ho - vah,
 Fath - er, Je - ho - vah al - migh - ty,

quam ad - mi - ra - bi - le est no - men tu - um
 how is thy name in all the earth call'd won - drous!

44 *f*

Do - mi - ne Do - mi - nus no - ster,
 Lord our God, Fath - er al - migh - ty,

Do - mi - ne Do - mi - nus no - ster,
 Fath - er Je - ho - vah al - migh - ty,

Do - mi - ne Do - mi - nus no - ster,
 Fath - er Je - ho - vah al - migh - ty,

f

mf

quam ad - mi - ra - bi - le
 how shall thy name be praised

mf

quam ad - mi - ra - bi - le
 how shall thy name be praised

mf

f *ff*

quam ad - mi - ra - bi - le est no - men tu - um est
 horn is thy name in all the earth call'd wondrous, thy

est
 thy *f*

45 *cresc.* *fff*

no - men tu - um in u - ni - ver - sa - ter - ra!
 name call'd won - drous, by all the na - tions prais - ed!

no - men tu - um in u - ni - ver - sa ter - ra!
 name call'd won - drous, by all the na - tions prais - ed!

cresc. *ff*

p

Do - mi - ne
Lord our God,

f cresc.

p ritard. *mf a tempo* 46 *p*

Do - mi - ne! Do - mi - ne! Do - mi - nus nos - ter! Do - mi - ne
heav'n - ly Lord! Father Je - ho - vah al - migh - ty! Fath - er Je -

p

Do - mi - ne Do - mi - nus nos - ter!
heav'n - ly Lord! Fath - er al - migh - ty!

p

ritard. *a tempo*

Do - mi - nus nos - ter! Do - mi - ne Do - mi - nus nos - ter!
 ho - vah al - migh - ty! Fath - er Je - ho - vah al - migh - ty

pp

Do - mi - ne! Do - mi - ne! Do - mi - ne!
 Lord our God! heav'n - ly Lord, Lord our God,

pp

Do - mi - ne! Do - mi - ne!
 Lord our God! Lord our God

pp

47 *Job*
f recit.

Di - cam De - o:
 I will say, Lord,

ppp

Do - mi - ne!
 heav'n - ly Lord!

ppp

sfz sfz = p

Allegro con molto fuoco

f

no - li me con - dem - na -
be thou slow to con - demn

mf *sfz* *sfz* *sfz*

re: in - di - ca mi - hi,
me; let me see clear - ly

48 *f*

cur me i - ta ju - di - ces. Num - quid
why thou so hast judg - ed me. Dost thou

sfz

ff

bo - num ti - bi vi - de - tur,
think it good to opp - ress me,

sfz *sfz*

si ca - lum - ni - e - ris me, et op -
and con - trive to do me ill, and tor -

pri - mas me o - pus ma - nu - um tu -
ment my soul? On - ly thou a - lone hast

a - rum, et con - si - li - um
made me, but the coun - sels of

im - pi - o - rum ad - ju - ves?
wick - ed men thou hast sus - tained.

50

f

Num - quid
Are the

sffz *mf*

il basso marcato

ff *f*

o - cu - li car - ne - i ti - bi sunt: aut si - cut vi - det
eyes of the Lord like to mor - tal eyes, and e - ven as a

sffz *ff* *mf*

ff

ho - mo, et tu vi - - de - bis?
man sees dost thou be - - hold us?

sffz *ff*

51 *f*

Num - quid si - cut di - es ho - mi - nis di - es
Is thy day told as the day of a man is

sf *m*

f

tu - i, et an - ni tu - i si - cut hu -
count - ed, and can the years thou knowest like

sf *m*

52 *mf*

ma - na sunt tem - po - ra, ut.
hu - man years he num - bered, that

sf *mf*

f

quae - ras i - ni - qui - ta - tem me - am,
thou in my heart dost seek of - fen - ces,

f

et pec - ca - tum — me - um scru -
and that thou dost — search for my

te - ris? et sci -
weak - ness? Thou know

as qui - a ni - hil im - pi - um —
est I have ne - ver sinned nor done i -

fe - ce - rim, cum sit ne -
ni - qui - ty, and that no

53.

mo qui de ma - nu tu - a pos - sit er - ru -
power from the hand of God my spir - it can de -

e - li - re.
ver.

54 Moderato e risoluto $\text{♩} = \text{♩}$.

Quan-tas ha-be-o i-ni-qui-ta-tes, et pec-ca-ta,
Tell me all my sins and my transgressions, and mine er - rors,

sce - le - ra me - a et de - lic - ta
show me mine e - vil, mine of - fen - ces,

ff

o - - - - - sten - de
o - - - - - pen them

cresc. molto

mf

mi - - - - - hi: Cur fa - ci - em
to - - - - - me! Why hid - est thou

sfz

tu - am ab - scon - dis, et ar - bi - tra - ris me i - ni - mi - cum
from me thy face and con - si - der - est thou me as one who of -

sfz

ff

tu - - - - - um? fends thee?

ff

55 Allegro moderato, ma agitato

sfz *f*

f *The Friend* *cresc.*

Num - quid sa - pi - ens
Now in van - i - ty

sfz *f*

re - spon - de - bit
shall a wise man

sfz *f*

qua - si in ven - tum
ut - ter an emp - ty

sfz *f*

lo - - - - - quens,
rea - - - - - son

f
et in - ple - - bit ar -
and be filled with the

sfz *sfz*

do - - re sto - ma - - chum
ar - - dor of fool - - ish

sfz

ff
su - - - - - um?
pas - - - - - sion?

sfz

56

mf

ar - gu is ver - bis
How shall thy speech con -

8...

*sfz>mf**f*

e - um,
fute him,

f

quae non est ae - qua lis
 when he can - not take thy

sfz>mf

ti - bi,
 mean - ing?

et lo -
 Wilt thou

f

que - ris, quod ti bi
speak when thy words shall

mf

non ex - pe - dit
not a - vail thee?

mf

p

57 *mf* The Woman *f*

Quan - tum in te est e - va - cu - a - sti ti - mo - rem,
Yea, with all thy might thou cast - est ter - ror from out thee,

mf *sfz*

et tu - li - sti pre - ces co - ram De - o.
and re - strain - est prayer be - fore thy God. —

mf *sfz* *f molto ritard.*

a tempo

sfz

mf

Do-cuit e - nim i - ni-qui-tas tu - a os tu - um,
 For thy sin and i - ni-qui-ty teach thy lips e - vil,

sfz *mf* *sfz* *mf*

cresc.

et i - mi - ta - ris lin-guam bla - spe-man - ti - um. _____
 and thou dost coun - ter-feit the tongue of blas - phe - my. _____

mf *f molto ritard.*

ff meno mosso 58

Con-dem-na - bit te os tu - um, et non
 It is thine own mouth and not mine that con -

sfz a tempo *f* *sfz*

e - - - go,
 demas thee;

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a long rest followed by the lyrics 'e - - - go,' and 'demas thee;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

et la - bi - a tu - a re - spon - de - bunt ti - bi.
 yea thine own lips shall tes - ti - fy a - gainst thee.

The second system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes. The piano accompaniment features dynamic markings of *sfz* (sforzando) and *mf* (mezzo-forte) alternating between measures.

stringendo molto *cresc.*

The third system shows the vocal line with a long rest. The piano accompaniment is marked with *p* (piano) and includes the performance instructions *stringendo molto* and *cresc.* (crescendo).

The fourth system continues the piano accompaniment from the previous system, maintaining the same rhythmic and melodic patterns.

*Molto meno mosso e cantabile*59 *The Friend* *f*

No - ne lux im - pi - i ex - tin -
 For the light of the wick - ed shall

molto meno mosso

sfs

gue - - - tur nec splen - de - bit
 per - - - ish and the spark of his

flam - ma ig - nis e - - - jus
 flame shall die in dark - - - ness

60 *mf* *The Woman*

Lux ob - ten - e - bre - scet in ta - ber - na - cu - la
 Light shall be ex - tin - guished with - in his dwelling place

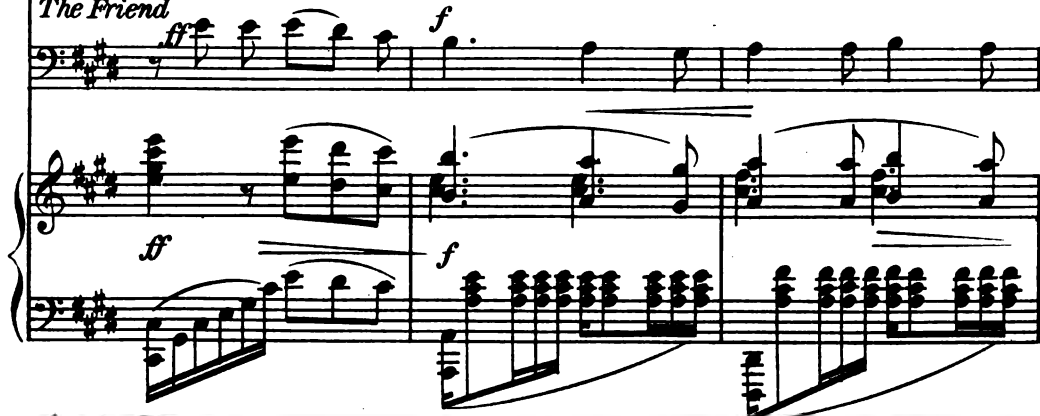
mf

il - li - us et lu -
ev - er more, and the

cresc.
cer - na, quae su - per
can - dle which hangs a -

e - um est, ex - tin -
bove his head shall not

ff
gue - tur.
light him.
sfz

*poco largamente*61 *ff**The Friend*

mf più dolce

A - per - tum e - rit ger - men do - mus
The in - crease of his house shall flow a -

mf

A - per - tum e - rit ger - men
The in - crease of his house shall

f cresc.

il - li - us, de - tra - he - tur in
way from him, in the day of God's

f cresc.

do - mus il - li - us, de - tra he - tur in
flow a - way from him, in the day of God's

cresc.

ff

di - e fu - ro - ris De - i.
an - ger it shall be ta - ken

ff

62 *ff* *f*

Haec est pars ho-mi-nis im-pi-i a De-o, et he-
 This is the he-ri-tage which the Lord ap-point-eth un-to

ff *f*

sffz *f*

re-di-tas ver-bo-rum e-jus a Do-
 wick-ed-ness, the portion granted by God's

sffz *sffz* *sffz*

mi-no.
 de-cres.

accel.

Allegro con fuoco

f *cresc. sempre*

Quo - ni - am qui ma - li -
Woe to them all e - vil

f *cresc. sempre*

Quo - ni - am qui ma - li -
Woe to them all e - vil

f

gnan - - tur, ex - ter - mi - na -
do - - ers, they shall be a -

ff

ff

bun - - - tur,
curs - - - ed,

fff

bun - - - tur,
curs - - - ed,

fff

sfz

64

ff

Quo - ni - am
Woe to them

qui ma - li -
all e - vil

ff

Quo - ni - am
Woe to them

qui ma - li -
all e - vil

*sfz**ff*

gnan - tur
do - - ers

ff

ex - ter - mi - na -
they shall be a -

ff

gnan - tur
do - - ers

ff

ex - ter - mi - na -
they shall be a -

Two vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes.

bun - - - tur,
curs - - - ed,

bun - - - tur,
curs - - - ed,

Piano accompaniment for the first system. The right hand features a rapid sixteenth-note melody. The left hand plays a rhythmic accompaniment. A dotted line with an '8' above it indicates a measure rest. The word *marcato* is written above the right hand.

Four empty musical staves, two vocal staves (treble clef, one sharp) and two piano staves (treble and bass clef, one sharp).

Piano accompaniment for the second system. The right hand features a rapid sixteenth-note melody. The left hand plays a rhythmic accompaniment. A dotted line with an '8' above it indicates a measure rest. The dynamic *fff* is written below the left hand, and *dimin.* is written above the right hand.

65

p meno mosso e dolce

sus - ti - nen - tes
but the faith - ful,

*meno mosso e dolce**poco riten.**p a tempo*

an - tem Do - mi - num:
they that wait on God,

p

ip - si he - re - di - ta - bunt ter - ram,
e - ven the earth they shall in - he - rit,

mf

sus - ti - nen - tes au - tem Do - mi - num:
 but the faith - ful, they that wait on God,

66

mf

ip - si he - re - di - ta - bunt ter - ram
 e - ven the earth they shall in - he - rit

p

p *mf*

sus - ti - nen - tes au - tem Do - mi - num:
but the faith - ful, they that wait on God,

p

sus - ti - nen - tes au - tem
but the faith - ful, they that

p subito

poco a poco cresc. *mf*

sus - ti - nen - tes au - tem Do - mi - num:
but the faith - ful, they that wait on God,

p *mf*

Do - mi - num: sus - ti - nen - tes au - tem
wait on God, but the faith - ful, they that

p

poco a poco cresc.

67

ip - si he - re di - ta - bunt
e - ven the earth they shall in -

mf
Do mi - num: ip - si he -
wait on God, e - ven the

mf
Do mi - num, he - re - di -
wait on God, the earth they

mf

ter - ram, et de lec - ta -
he - rit, in a - bun - dant

mf
ip - si he - re di - ta - bunt
e - ven the earth they shall in -

re di - ta - bunt ter - ram: et de -
earth they shall in - he - rit, in the

ta - bunt ter - ram: et de -
shall in - he - rit, in the

mf

bun - tur in pa - - ce,
 peace shall find sweet - ness,
 ter - - ram: et de - lec - - ta
 he - - rit, in the ways of
 lec - ta - bun - tur in mul - ti - tu - di - ne
 ways of peace they shall find a - bun - dance of
 lec - - ta - bun - - tur in
 ways of peace they shall
 in pa - - ce,
 find sweet - ness,
 bun - - tur in mul - ti - tu - di - ne
 peace they shall find a - bun - - dance of
 pa - - cis, in mul - ti - tu - di - ne
 sweet - ness, shall find a - bun - dance of
 mul - ti - tu - di - ne pa - - cis,
 find a - bun - dance of sweet - ness.

68 *f* *più animato e cresc. sempre*

pa - cis. — Qui - a pecca - to - res
sweet - ness. — But all evil do - ers,

pa - cis. — Qui - a pecca - to - res
sweet - ness. — But all evil do - ers,

f *più animato e cresc. sempre*

Qui - a pec - ca - to - res
But all e - vil do - ers

s *piu animato e cresc. sempre*

sfz *f* *sfz*

ff *f*

pe - ri - bunt. Qui - a pec - ca -
they shall die. But all e - vil

pe - ri - bunt. Qui - a
they shall die. But all

ff *f*

pe - ri - bunt. Qui - a
they shall die. But all

ff *sfz* *f*

*sempre marcato**ff*

to - - res pe - ri - bunt,
do - - ers, they shall die,

ff

pec-ca-to - res pe - ri - bunt,
e-vil do - ers, they shall die,

ff

pec-ca-to - res pe - ri - bunt,
e-vil do - ers, they shall die,

*ff**sempre marcato**sfz**ff**ff* 69

qui a pec-ca - to - res
But all e - vil do - ers,

*ff**f. ff**ff*

qui a pec-ca - to - res
But all e - vil do - ers,

*ff**ff**ff*

8

*ff**sfz sfz**sfz sfz*

pe ri bunt.
they shall die.

pe ri bunt, pe ri bunt.
they shall die, shall pe rish.

pe ri bunt.
they shall die.

pe ri bunt, pe ri bunt.
they shall die, shall pe rish.

sfz *sfz* *sfz* *ritard.*

70

f

I - ni - mi - ci ve - ro Do - mi - ni,
He shall cast out all his en - e - mies,

I - ni - mi - ci
He shall cast out

f

I - ni - mi - ci ve - ro Do - mi - ni
He shall cast out all his en - e - mies,

a tempo con molto fuoco

I - ni - mi - ci
He shall cast out

sfz *sfz* *sfz* *sfz*

ff I - ni - mi - ci ve - ro Do - mi - ni *f* mox ut
 He shall cast out all his en - e - mies, they shall

ff ve - ro Do - mi - ni I - ni - mi - ci *f* ve - ro Do - mi - ni mox ut
 all his en - e - mies, He shall cast out all his en - e - mies, they shall

ff I - ni - mi - ci ve - ro Do - mi - ni *f* mox ut
 He shall cast out all his en - e - mies, they shall

ve - ro Do - mi - ni I - ni - mi - ci *ff* ve - ro Do - mi - ni *f* mox ut
 all his en - e - mies, He shall cast out all his en - e - mies, they shall

ff *ff* *ff*

71

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,
 van - ish at the mo - ment they have ris'n,

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,
 van - ish at the mo - ment they have ris'n,

meno f e poco largamente

ta - ti, de-fi-ci-en-tes, quem-ad-mo-dum
hon - or proudly ex-al-ted, as in smoke they

et ex-al-ta-ti, de-fi-ci-en-tes, quem-ad-mo-dum
have ris'n to hon-or, proudly ex-al-ted, as in smoke they

ta - ti, de-fi-ci-en-tes, quem-ad-mo-dum
hon - or proudly ex-al-ted, as in smoke they

et ex-al-ta-ti, de-fi-ci-en-tes, quem-ad-mo-dum
have ris'n to hon-or proudly ex-al-ted, as in smoke they

fu - mus de-fi-ci-ent, quem-ad-mo-dum
shall be con-sum'd a-way, as in smoke they

fu - mus de-fi-ci-ent quem-ad-mo-dum
shall be con-sum'd a-way, as in smoke they

fu - mus de - fi - ci - ent, de - fi - ci - ent.
 shall — be con - sum'd a - way, con - sum'd a - way.

fu - mus de - fi - ci - ent de - fi - ci - ent.
 shall — be con - sum'd a - way, con - sum'd a - way.

72 *più animato* **ff**

Quo - ni - am qui ma - li -
 Woe to them, all e - vil

ff

Quo - ni - am qui ma - li -
 Woe to them, all e - vil

più animato **stffz = ff** **stffz**

gnan - tur, ex - ter - mi - na -
do - ers, they shall be a -

gnan - tur ex - ter - mi - na
do - ers they shall be a -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some accents marked with a > symbol.

The piano accompaniment for the first system is shown on two staves. It features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The key signature is two sharps (F# and C#), and the time signature is common time (C).

bun - tur.
curs - ed.

bun - tur.
curs - ed.

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some accents marked with a > symbol.

The piano accompaniment for the second system is shown on two staves. It features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The key signature is two sharps (F# and C#), and the time signature is common time (C).

Allegro molto, quasi presto

73 *f* *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-
 Woe to them, all e-vil do-ers they shall be a-

ff

f *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-
 Woe to them, all e-vil do-ers they shall be a-

ff

Allegro molto, quasi presto *cresc. molto*

ff

bun - - - - - tur, _____
 curs - - - - - ed, _____

ff

bun - - - - - tur, _____
 curs - - - - - ed, _____

ff

ff

74

ex - ter -
they shall

ex - ter -
they shall

stiff

mi - na - bun - tur.
be a - curs - ed.

mi - na - bun - tur.
be a - curs - ed.

f *dimin. sempre*

poco a poco ritenuto

sf

f *mf*

75 *Lento e lamentoso*
a tempo *mf* *sf*

Job f poco agitato

At-ten-di-te me, et ob-stu-pe-sci-te,
Now harken to me, and be-as-ton-ish-ed,

ritard. *p* *col voce* *sfz > p*

mf *f*

et su - per - po - ni - te di - gi - tum o - ri ve - stro;
and let your fin - ger - tips lie on your mouth for won - der;

sfz > p *sfz > p* *sfz > p*

76

et e - go, quan - do
and mark me, when I

sfz > mf *ritard.* *a tempo sfz > p* *col voce*

f *p*

re - cor - da - tus fu - e - ro per - tim - es - co, et
do be - think me how it is, I am fear - ful, my

sfz > p

f *mf* *sfz* *ritard.* *p*

con - cu - tit car - men me - um tre - mor.
bo - dy is sha - ken with its trembling.

sfz > mf

77 *mf* *più agitato* *poco a poco cresc.*

Qua - re er - go im - pi - i vi - vunt, sub - le - va - ti sunt,
 Where-fo~~r~~ do the im - pi - ous flourish, why are they up-held,

p *poco a poco cresc.*

con - fir - ma - ti - que di - vi - ti - is? Do - muse - o - ram se - cu - rae sunt, et
 how do they come to pros - pe - ri - ty? Safe are their hous - es and free from harm, and

non est vir - ga De - i su - per il - los.
 God holds not his rod of wrath a - bove them.

ff
f cresc. ed accel. molto

ff *ritard.* *ff*

8.....

78 *mf*

Quis mi - hi tri - bu -
Who would be - lieve it

p

at so, ut sim jux - ta men-ses pris -
that but yes - ter-day were the

ti - nos se - cun - dum di - es, qui - bus De - us
old days, the months de-part - ed, when the Lord held

79

cus - to - di - e - bat me, quan - do splen
me in his might - y hand. days when the

de - bat lu - cer - na e - jus su - per ca - put
flame of his splen - dor spread its bright - ness all a -

me - um, et ad lu - men e - jus am - bu -
bout me, and be - neath his light I walkd in

la - bamin te - ne - bris?
safe - ty thro' the dark - ness?

f *mf* *poco rit.* *p*

si - cut fu - i in di - e - bus ad - o - le -
e - ven so my way was light - ed thro' all the

mf *a tempo*

scen - ti - ae me - ae quan - do
days of my ripe - ness, when the

p

e - rat Om-ni-po-tens me - cum
Lord in his mer-cy was with me,

et in cir - cu - i - tu me - o' pu - e - ri
and in a cir-cle my chil - dren gath - er'd a -

me - i.
bout me.

pp

81 *p*

Ju - sti - ti - a _____ in - du - tus
In right - eous - ness _____ I wrap my -

espress.

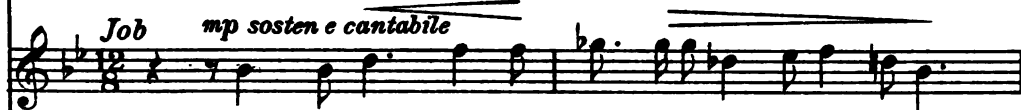
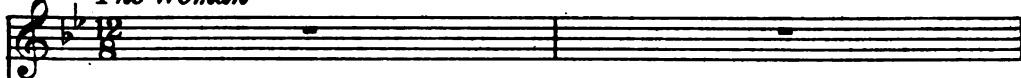
sum: et ve - sti - vi me, si-cut
self: I have cloth - ed me with the

ve - sti-men-to et di - a-dem-a - te ju - di - ci - o
robe of jus - tice, it is a di - a - dem, a gar-ment a -

me - o.
bout me.

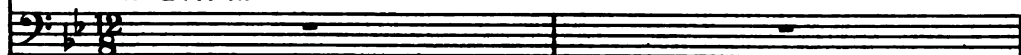
ritard.

82 *The Woman*



Di - ce - bam - que: in ni - du - lo me - o mo - ri - ar,
Then I said, I shall die in the nest that shel - ters me,

The Friend



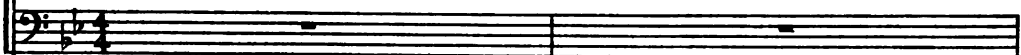
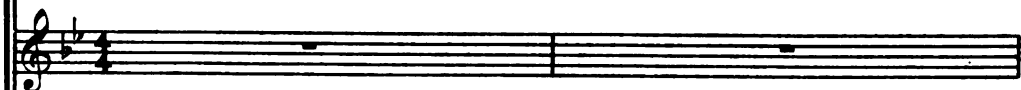
Small Chorus

pp sempre

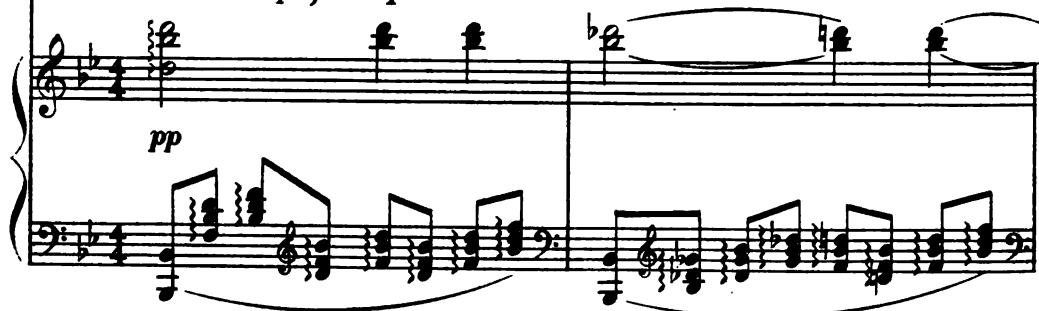


Be - a - ti om - nes, qui ti - ment Do - mi - num,
Bless - ed, thrice bless - ed, are they who fear the Lord,

pp sempre



L'istesso tempo; tranquillo molto



*p*Be-
Thrice

et si - cut pal - ma mul - ti - pli - ca - bo di - es.
and like the palm - tree number my days full ma - ny.

qui am - bu - lant in vi - is e - jus.
who fol - low in his ways for - e - ver.

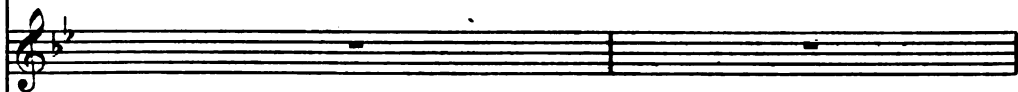
pp sempre

Be - a - ti om - nes qui ti - ment
Bless - ed, thrice bless - ed, are they who

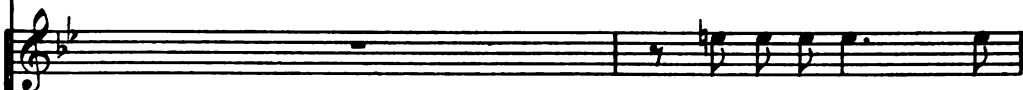


a - ti om-nes, qui ti - ment Do-mi-num,
bless-ed are they who fear God al - might - y,

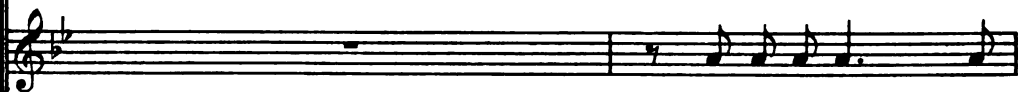
qui am - bu - lant in
who fol - low in his



Be - a - ti om-nes, qui ti-ment Dominum,
Thrice blessed are they who fear God al - mighty,

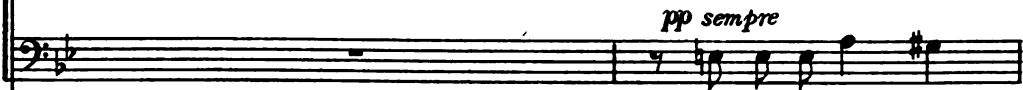


qui ti-ment Do - mi -
are they who fear the

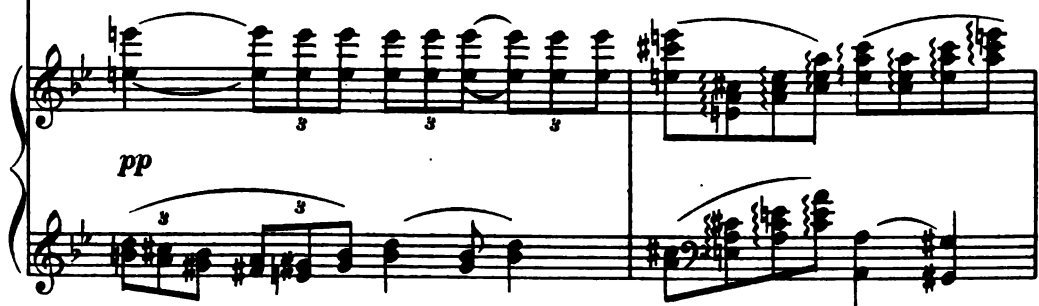


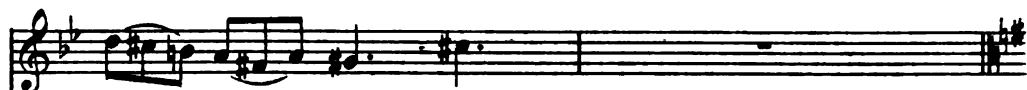
Do - mi - num, _____
fear the Lord, _____

qui ti-ment Do - mi -
are they who fear the

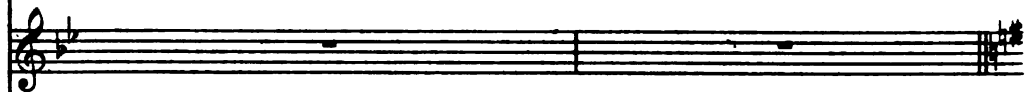


qui ti-ment Do - mi -
are they who fear the

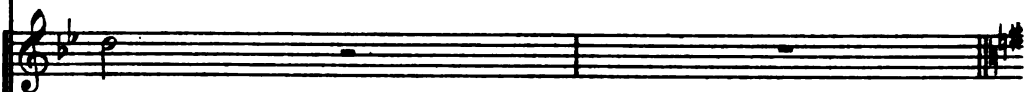




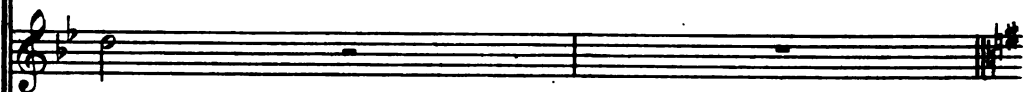
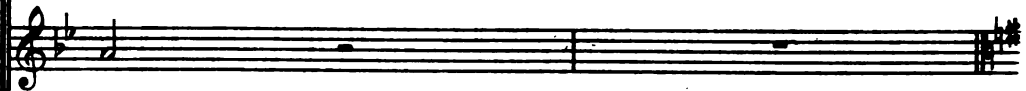
vi - is e - jus.
way for - e - ver.



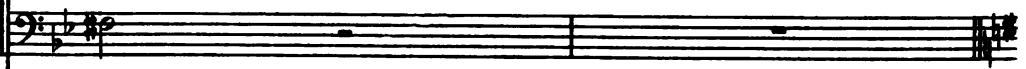
qui am - bu - lant in vi - is e - jus.
who fol - low in his ways for - e - ver.



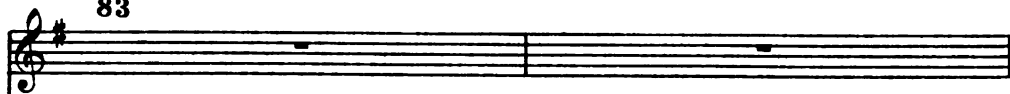
num.
Lord.



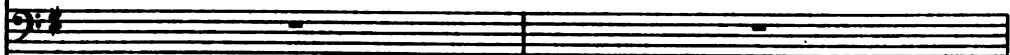
num.
Lord.



83



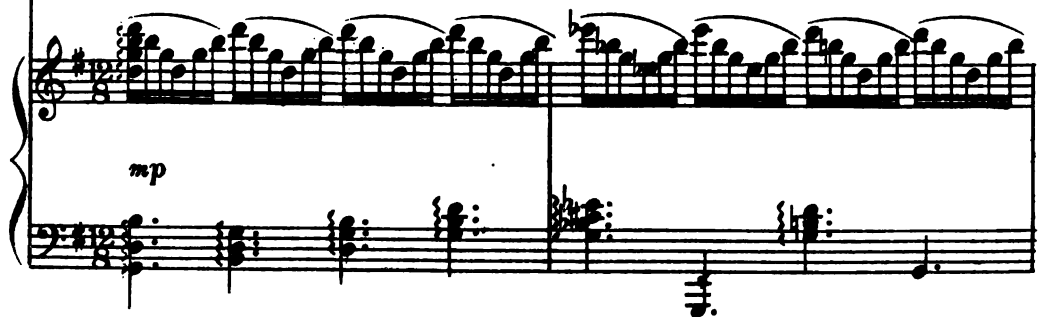
mf
Ra - dix me - a a - per - ta est se - cus a - quas
Then my roots were un - cov - er'd be - side the wa - ters,



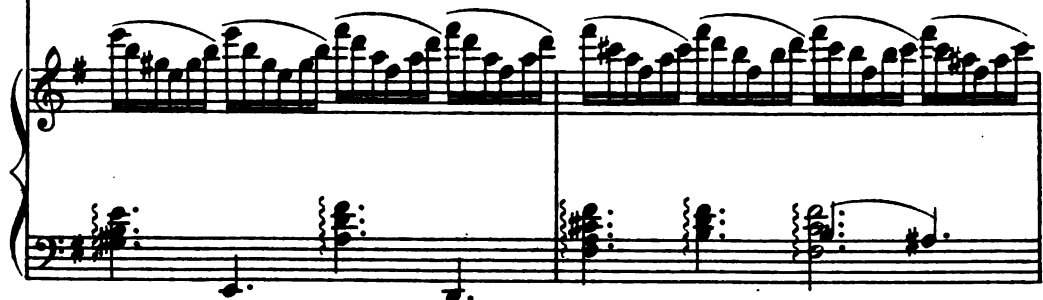
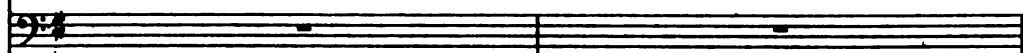
p
Be - a - ti om - nes qui ti - ment Do - mi - num,
Bless - ed, thrice bless - ed, are they who fear the Lord,

*p*

p
Be - a - ti om - nes qui ti - ment Do - mi - num,
Bless - ed, thrice bless - ed, are they who fear the Lord,

*p*

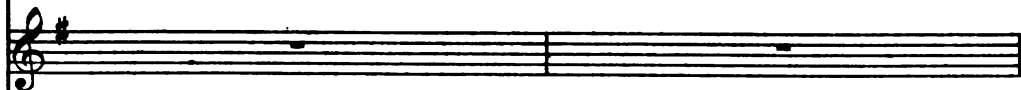
mf
Be-
Thrice





a - ti om-nes qui ti - ment Do-mi-num,
blessed are they who fear God al-might-y,

qui am - bu-lant in
who fol-low in his



Be-a - ti om-nes qui ti - ment Do-mi-num,
Thrice blessed are they who fear God al-might-y,

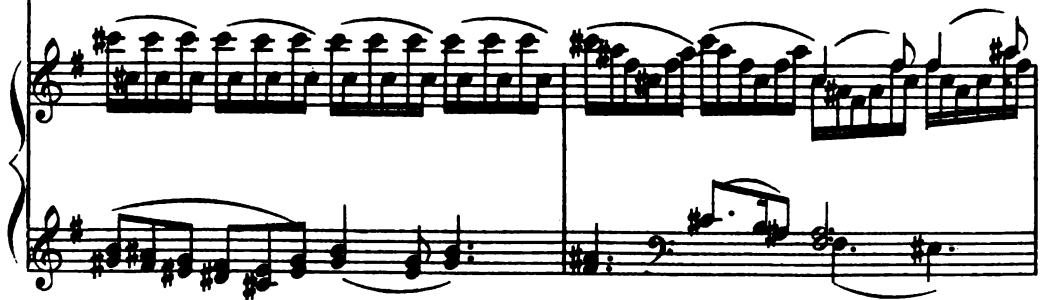
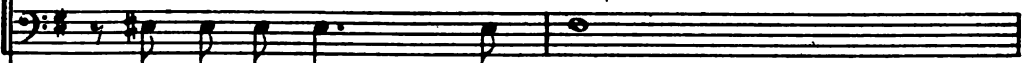
qui
who



qui ti - ment Do - mi - num.
all they who fear the Lord.



qui ti - ment Do - mi - num.
all they who fear the Lord.



f 84

vi - is e - jus.
ways for e - ver.

mf

Quis mi - hi
Who would be -

f *p*

am - bu - lant in vi - is e - jus
fol - low in his ways for e - ver.

Full Chorus *pp sempre*

Be - a - ti om - nes, qui
Bless - ed, thrice bless - ed, are

pp sempre

Be - a - ti om - nes, qui
Bless - ed, thrice bless - ed, are

pp sempre

mf *p*

The musical score is written for a vocal ensemble and piano. It begins with a treble clef staff in G major (one sharp) and 4/4 time. The first vocal line starts with a forte (*f*) dynamic and a crescendo hairpin, leading to measure 84. The lyrics are 'vi - is e - jus. ways for e - ver.' The second vocal line enters with a mezzo-forte (*mf*) dynamic, singing 'Quis mi - hi Who would be -'. The piano accompaniment enters in the third measure with a forte (*f*) dynamic, playing a descending eighth-note pattern. The lyrics 'am - bu - lant in vi - is e - jus fol - low in his ways for e - ver.' are aligned with the piano part. The score then transitions into a 'Full Chorus' section. The piano part continues with a piano-piano (*pp*) dynamic and a 'sempre' (always) marking. The vocal parts enter with the lyrics 'Be - a - ti om - nes, qui Bless - ed, thrice bless - ed, are'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The score concludes with a piano (*p*) dynamic marking and a final melodic flourish in the piano part.

La - bo - res ma - nu - um tu - a - rum qui a man - du -
For what thine hands produce by la - bor, thou shalt con -

tri - bu - at ut sim jux - ta menses pris -
lieve it so, that but yes - ter - day were the

ti - ment Do - mi - num, Be - a - ti om - nes, qui
they who fear the Lord. Bless - ed, thrice bless - ed, are

ti - ment Do - mi - num, Be - a - ti om - nes, qui
they who fear the Lord. Bless - ed, thrice bless - ed, are

ca - bis:
sume it:

ti - nos se-cun - dum di - es, qui - bus De - us cus-to-di-e - bat
old days, the months de-part - ed, when the Lord held me in his might - y

mf be - a - tus es, et be - ne ti - bi
and bless-ed be, thou shalt be call - ed

ti - ment Do - mi-num, qui am - bu-lant in vi - is
they who fear the Lord, who fol - low in his ways for -

ti - ment Do - mi-num, qui am - bu-lant in vi - is
they who fear the Lord, who fol - low in his ways for -

85

85

Ux - or tu - a, si-cut vi - tis a - bun - dans in la -
And be-side thee, as a vine that is la - den, shall the

me, quan-do splen - de - bat lu - cer - na e - jus
hand: days when the flame ____ of his splen-dor spread its

e - rit. Ux - or tu - a
hap - py. And be-side thee

e - - jus. Be - a - ti om - nes, qui
e - - ver. Bless - ed, thrice bless - ed, are

e - - jus. Be - a - ti om - nes, qui
e - - ver, Bless - ed, thrice bless - ed, are

$\sigma > p$

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The next measure contains a half note C5 and a quarter note D5. The melody then descends: a half note C5, a quarter note B4, and a half note A4. The final measure consists of a whole note G4. The piece ends with a double bar line.

100



te - ri - bus do - mus tu - ae.
wife of thine house be fruit - ful

Ec - ce, sic be - ne - di - ce - tur
Lo, how the man shall be bless - ed



su - per ca - put me - um, et ad lu - men e - jus am - bu -
brightness all a - bout me, and be - neath his light I walk'd in



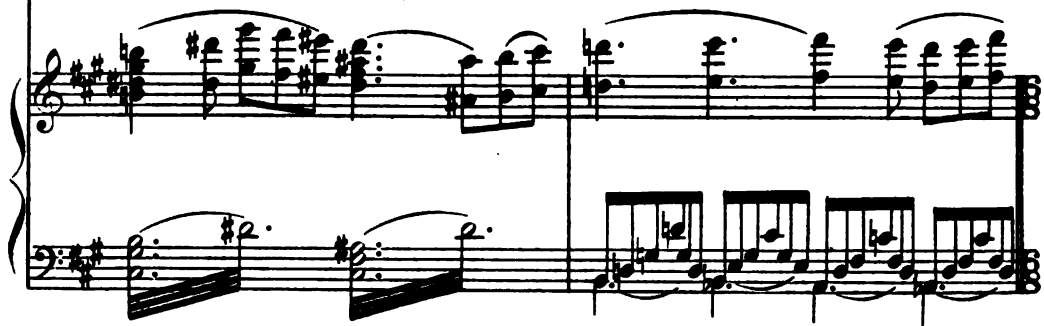
si - cut vi - tis a - bun - dans in la - te - ri - bus -
as a vine that is la - den shall the wife of thy



ti - ment Do - mi - num, qui am - bu - lant in
they who fear the Lord, who fol - low in his



ti - ment Do - mi - num, qui am - bu - lant in
they who fear the Lord, who fol - low in his



f *pp*
 ho - mo qui ti - met Do - mi - num.
 who walketh in the fear of God.

f *pp*
 la - bam in te - ne - bris?
 safe - ty thro' the dark - ness?

f *pp*
 do - mus tu - ae.
 house be fruit - ful

mf *p* *pp*
 vi - is e - jus.
 ways for e - ver.

mf *p* *pp*
 vi - is e - jus.
 ways for e - ver.

mf *p* *pp*
 vi - is e - jus.
 ways for e - ver.

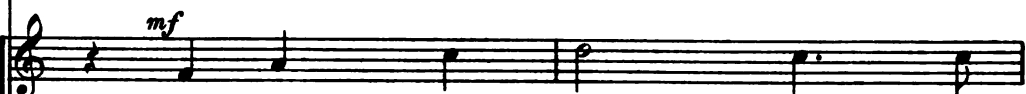
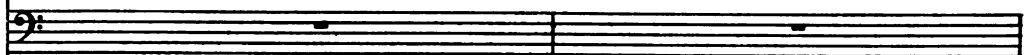
mf *p* *pp*
 vi - is e - jus.
 ways for e - ver.

f *p* *pp*
 Musical accompaniment for piano, featuring chords and arpeggiated figures.

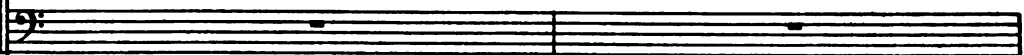
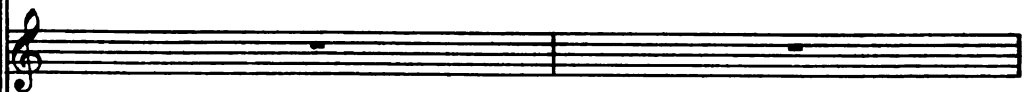
86



Be - a - ti
Bless - ed, thrice

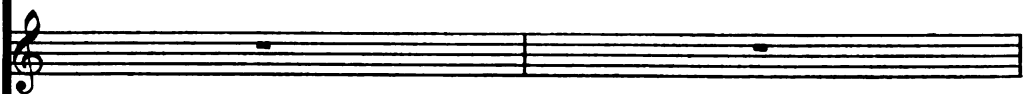
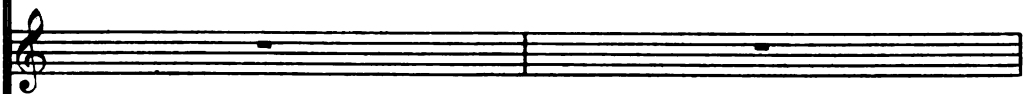
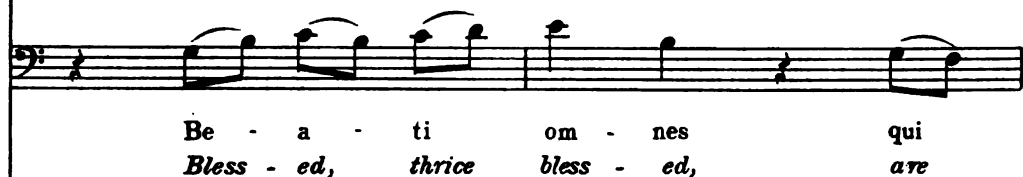
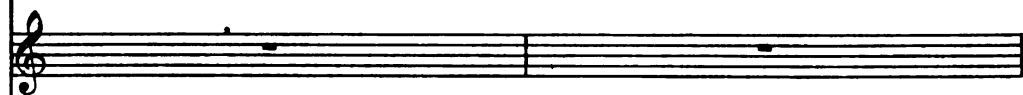


Be - a - ti om - nes, qui
Bless - ed, thrice bless - ed, are

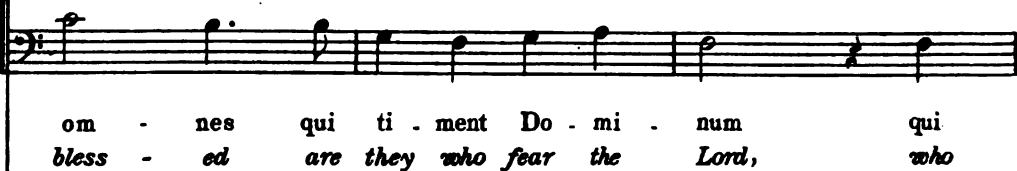
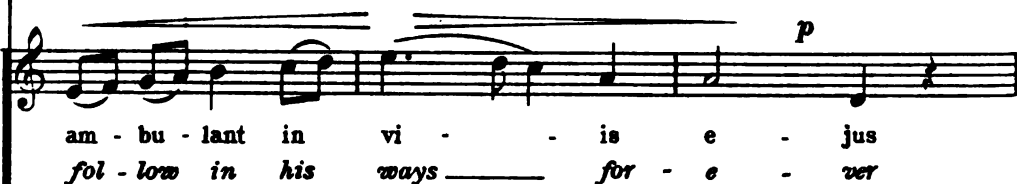
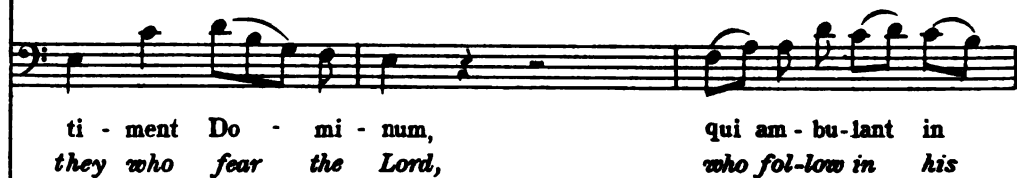
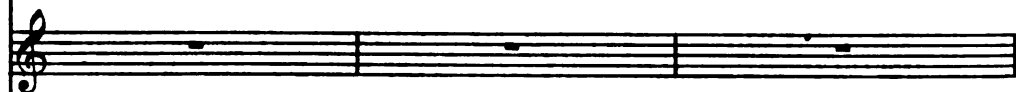


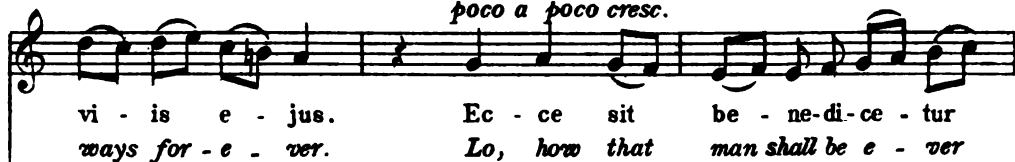
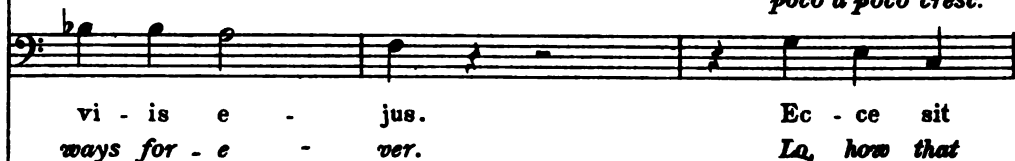
p una corda

Ped. * Ped. * Ped. *

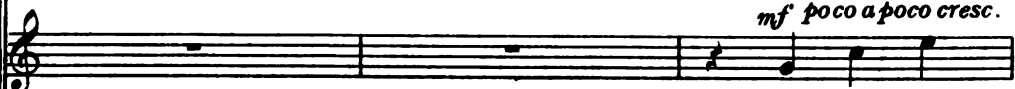


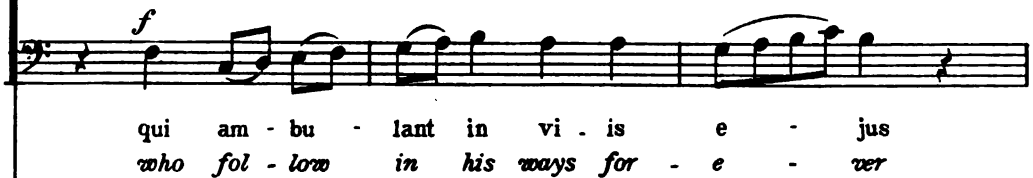
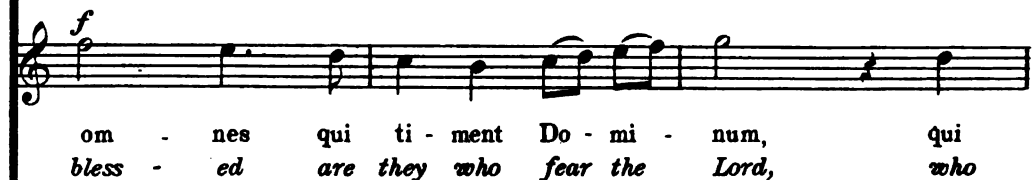
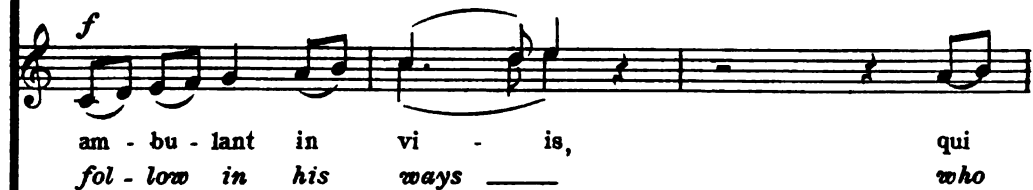
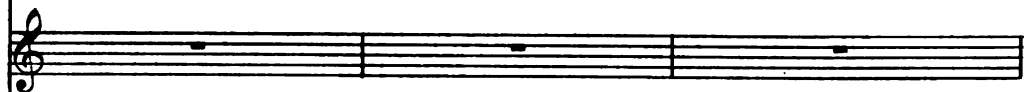
*Ped. * Ped. * Ped. simile*

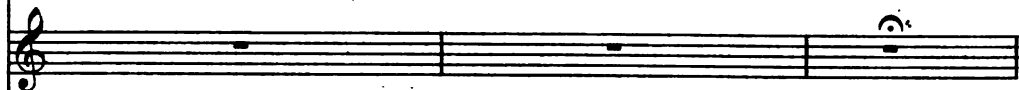
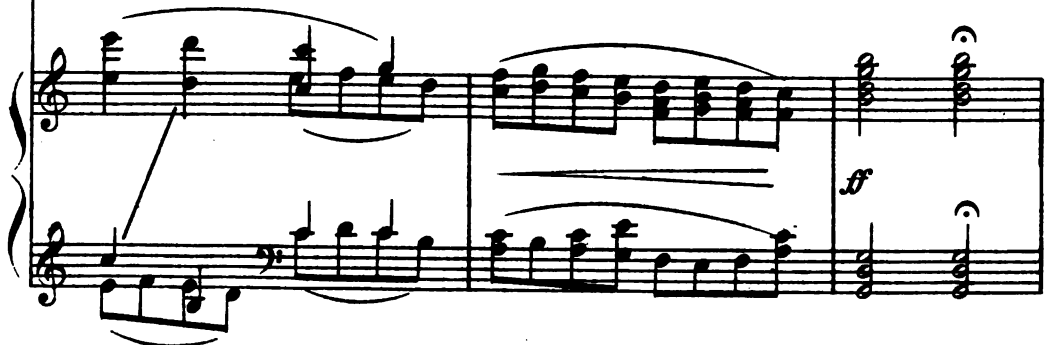


poco a poco cresc.*poco a poco cresc.**poco a poco cresc.*

om - nes, qui ti - ment Do - mi - num, qui
bless - ed, are they who fear the Lord, who

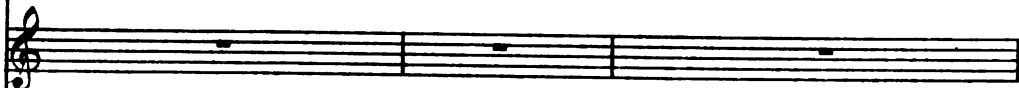
mf poco a poco cresc.*poco a poco cresc.**tre corde**poco a poco cresc.*



ff*ff**ff**ff**ff**ff**ff*



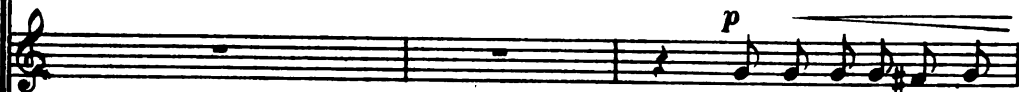
qui ti - met Do - mi - num.
who walketh in the fear of God.



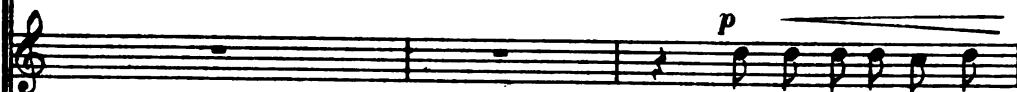
qui ti - met Do - mi - num.
who walketh in the fear of God.



Ec - ce sit be - ne - di -
Lo, how that man shall be



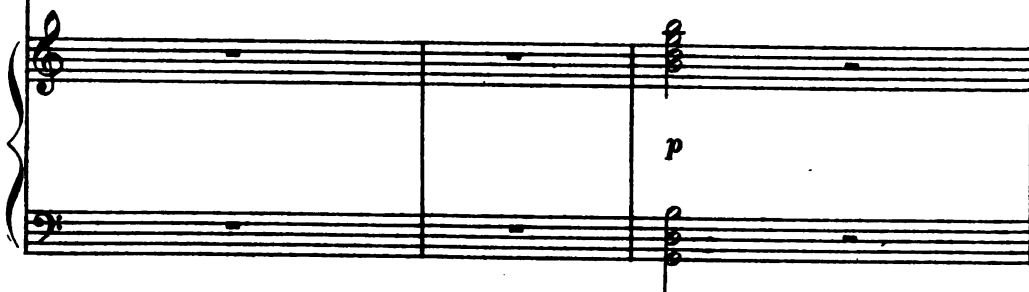
Ec - ce sit be - ne - di -
Lo, how that man shall be



Ec - ce sit be - ne - di -
Lo, how that man shall be



Ec - ce sit be - ne - di -
Lo, how that man shall be



ce - tur ho - mo, qui ti-met Do - mi - num. —
 ev - er bless - ed, who fear-eth God, our Lord. —

ce - tur ho - mo, qui ti-met Do - mi - num. —
 ev - er bless - ed, who fear-eth God, our Lord. —

ce - tur ho - mo, qui ti-met Do - mi - num. —
 ev - er bless - ed, who fear-eth God, our Lord. —

ce - tur ho - mo qui ti-met Do - mi - num. —
 ev - er bless - ed, who fear-eth God, our Lord. —

ritard.

88 *meno mosso e tranquillo molto*

a tempo *p* *pp*

Be - a - ti om - nes, qui ti - ment
Bless - ed, thrice bless - ed, are they who

a tempo *pp*

Be - a - ti om - nes,
Bless - ed, thrice bless - ed,

meno mosso e tranquillo molto *pp*

Do - mi - num.
fear the Lord.

pp
qui ti - ment Do - mi - num.
are they who fear the Lord.

pp *ppp*
qui ti - ment Do - mi - num. —
are they who fear the Lord. —

pp *ppp*
qui ti - ment Do - mi - num. —
are they who fear the Lord. —

dimin. *ppp*

89 Allegro molto e agitato

Job ff recit.

Quis mi - hi tri - bu - at au - di - to - rem, ut de - si -
 O, would that I had one who should hear me: O, my de -

molto meno mosso

sfz col voce *sfz > mf*

Tempo giusto, moderato

de - ri - um me - um
 sire is deep with - in me:

mf *cresc. Sempre*

sempre piu animato

au - di - at Om - ni - po - tens. Per sin - gu - los
 hear thou me al - might - y God. And I will de -

sffz > f marcato il basso

ff

gra - dus me - os pro - nun - ti - a - bo il - lum,
 clare my reasons, yea one by one pro - nounce them,

col s'va basso

90

sffz piu animato

sffz

sffz accel. sffz

*ff rallent.
Largamente*

Job ff recit. molto largamente

et qua - si prin - ci - pi of - fe - ram e - um.
and as to a prince will I come be - fore thee.

fff col voce

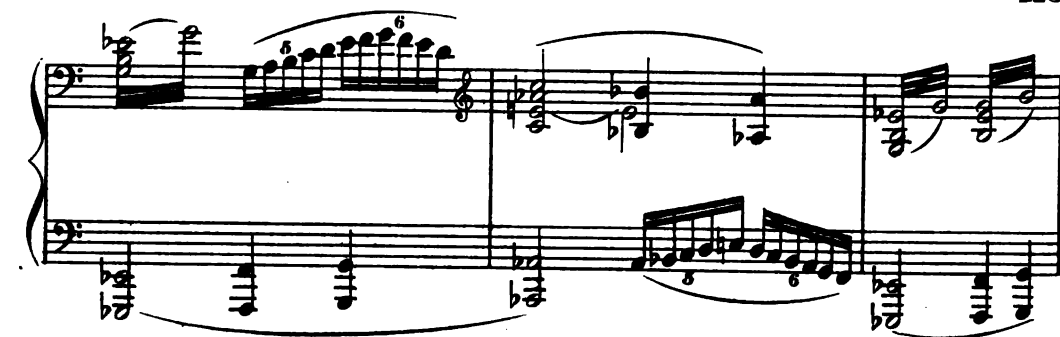
sfz *fff*

Moderato, ma agitato

poco a poco cresc. ed accel.

91

pp una corda



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a complex melodic line in the treble with a sixteenth-note scale and a bass line with chords and a sixteenth-note scale.



Second system of musical notation, featuring a grand staff. The treble staff has a melodic line with a sixteenth-note scale. The bass staff has a melodic line with a sixteenth-note scale. The system includes the instruction *mf tre corda* and a dynamic marking *sfx > mf*.



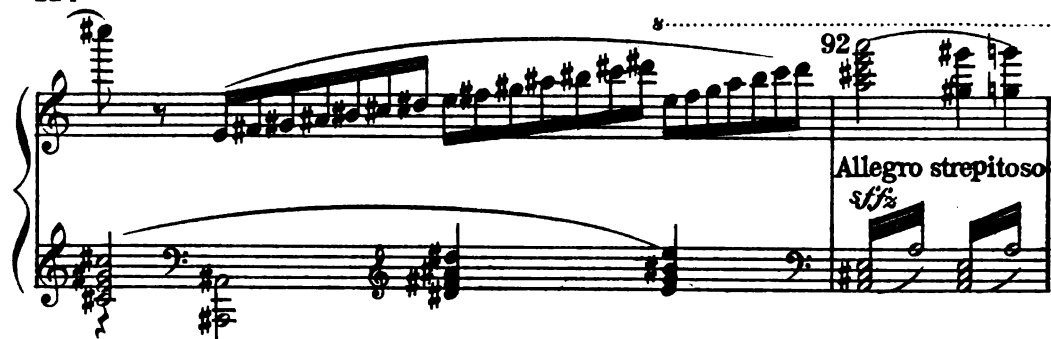
Third system of musical notation, featuring a grand staff. The treble staff has a melodic line with a sixteenth-note scale. The bass staff has a melodic line with a sixteenth-note scale. The system includes the instruction *mf* and *cresc. molto e stringendo*.



Fourth system of musical notation, featuring a grand staff. The treble staff has a melodic line with a sixteenth-note scale. The bass staff has a melodic line with a sixteenth-note scale. The system includes a dynamic marking *mf* and a tempo marking *And.*.



Fifth system of musical notation, featuring a grand staff. The treble staff has a melodic line with a sixteenth-note scale. The bass staff has a melodic line with a sixteenth-note scale. The system includes a dynamic marking *mf* and a tempo marking *And.*.



8.....

92

Allegro strepitoso
sfz

This system shows the first two staves of a musical score. The upper staff features a melodic line with many sharps, indicating a key signature of multiple sharps. The lower staff provides harmonic support with chords. A measure rest of 8 measures is indicated at the beginning. Measure 92 is marked at the start of the second system.



sfz *sfz* *sfz*

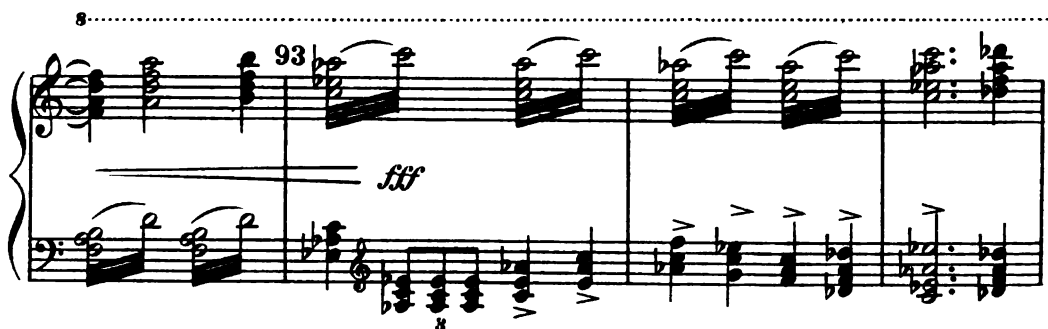
This system continues the musical piece with two staves. The upper staff has a more active melodic line with eighth and sixteenth notes. The lower staff consists of chords. The dynamic *sfz* (sforzando) is repeated three times across the system.



8.....

f cresc.

This system shows two staves. The upper staff has a melodic line with some rests. The lower staff features a rhythmic pattern of eighth notes. A measure rest of 8 measures is indicated. The dynamic *f cresc.* (forte, crescendo) is marked.

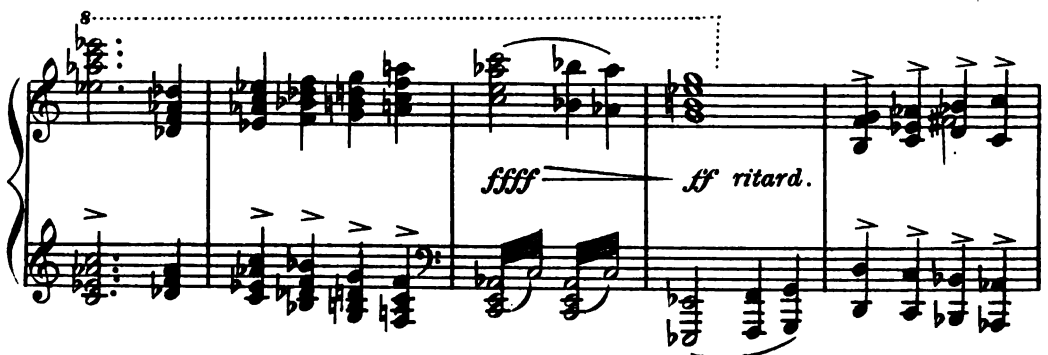


8.....

93

fff

This system continues with two staves. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic pattern of eighth notes. A measure rest of 8 measures is indicated. Measure 93 is marked. The dynamic *fff* (fortississimo) is marked.



8.....

fff *ff ritard.*

This system shows the final two staves. The upper staff has a melodic line with eighth notes. The lower staff has a rhythmic pattern of eighth notes. A measure rest of 8 measures is indicated. The dynamics *fff* and *ff ritard.* (fortissimo, ritardando) are marked.

meno mosso 94 *ff recit.*

a tempo

Quis est is - te
Who is this man

sfz *sfz* *sfz col voce mf*

f *Tempo giusto Mod^{to}*

in-vol-vens sen - ten - ti - as ser - mo - ni-bus im - pe - ri - tis?
who thus darkens coun-sel, speaking words that are vain and fool - ish?

mf *p* *mf*

poco animato, e con fuoco

ac-cin - ge si - cut
now sum-mon up thy

f *p* *sfz* *p*

vir tu - os lum -
cour - age to hear

mf *f*

* Note. It is suggested that when conditions make it possible, the part of "The Voice of Jehovah" be sung in unison by ten or more concealed singers.

bo:
me:

in - ter - ro - ga - bo te,
I will de-mand of thee,

sfz — *p*

95

mf cresc.

et res-pon-de mi - hi.
and thou shalt an-swer me.

U - bi e - ras,
Where wert thou when

p *cresc.*

quan - do po-ne - bam
I made the earth and

fun - da - men - ta
laid its deep foun -

ff

ter - rae?
da - tions?

in - di - ca mi - hi,
an-swer and tell me,

f *sfz*

si ha-bes in - tel - li - gen - ti - am.
if thou hast true un - der - stand - ing.

96 *piu cantabile*
Quis po - su-it men - su-ras e - jus si
If thou dost know, who hath de - ter - mined its

nos - ti? vel quis te - ten - dit
meas - ures? or who hath laid the

su - per e - am lin - e - am? Su-per
line and mark'd the boun - da - ries? How are

risoluto

quo ba - ses il - li - us so - li - da - tae
made the foun - da - tion walls, and where do they

sunt? stand? Aut Or quis de - mi - sit
the

la - pi - dem an - gu - la - rem e - jus, cum me lau -
cor - ner - stone where - on it is found - ed, when all the

97 *poco meno mosso e largamente*

da - rent si - mul as - tra ma - tu ti na, et
stars of morn - ing praised me and sang for joy, when

ff ju - bi-la - rent om - nes fi - li - i De - i? *mf misterioso* Numquid in -
all the sons of God up-lift-ed their voic - es. Hast thou ex -

98 gres - sus es pro -
plored the sea e - ven the

fun - da ma - ris, et in no -
deep - est wa - ters, in - to the

vis - si - mis a - bys - si de - am - bu -
ut - ter - most a - byss hast thou gone to

las - ti?
search it?

mf
Num - quid a - per - tae sunt ti - bi por - tae
For have the gates of death o - pened out be -

mor - tis, et os - ti - a - te - ne
fore thee, and hast thou be - held the

bro - sa - vi - di - sti?
sha - dow - y por - tals?

99

f

Num - quid nos - ti
Dost thou know how

or di - nem coe - li, et
Heav'n is ap - point - ed and

po - nes ra - ti - o - nem
canst thou set on earth an

e - jus in ter - ra ?
heav'n - ly do - min - ion ?

num - quid e - le - va - bis in ne - bu - la vo - cem tu - am, et
 For canst thou then lift up thy voice, canst thou raise it to the clouds, and

mf

im - pe - tus a - qua - rum o - pe - ri - et te?
 will the flood of wa - ters a - bun - dant - ly flow?

mf cresc.

sempre piu animato *f*

num Canst quid thou mit send tes the ful - gu - ra,
 Canst thou send the light - 'ning flash,

sfz

f

et i - bunt, et re - ver - en - ti - a
 and run - ning be - fore thee will it o -

di - cent ti - bi:
bey thee say - ing:

sfz

piu animato
ff

101 Allegro con fuoco

Ad - su - mus?
Here am I.

ff *sfz > f* *fff*

meno mosso ma con forza

Ac - cin - ge si - cut
Now summon up thy

sfz *ritardando* *sfz > mf*

vir tu - os lum
cour - age to hear

mf *sfz*

bos:
me. in - ter - re - ga - bo te,
I will de - mand of thee

sfz

p 102

et in - di - ca mi - hi. Num-quid ir - ri-tum fa - ci - es
and thou shalt give ans - wer. Wilt thou make mine au - thor - i - ty

dimin. *p* *cresc.*

ju - di - ci - um me - um et con - dem -
a scorn and a by - word? Wilt thou con -

sfz

na - bis me ut tu jus - ti - fi - ce - ris?
demn my law, that thou may - est be right - eous?

sfz

103 *f* *ff*

Et si ha - bes bra - chi - um si - cut De - us,
For hast thou an arm as strong as the Lord's arm,

f *p* *f* *sfz*

et si vo - ce si - mi - li to - nas?
and a voice as strong as his thun - der?

f *p* *f* *ff* *molto ritard*

molto largamente e sostenuto

104 *f*

Cir - cum - da ti - bi de - co - rem,
En - fold thy - self in all hon - or

a tempo *f*

et in sub - li - me e - ri - ge - re,
and raise thy - self to high ex - cellence,

et es - to glo - ri - o - sus, et spe - ci - o - cis in -
and be thou full of glo - ry, and find thou beau - ti - ful

du - e - re ve - sti - bus: dir - per - ge su - per - bos
gar - ments to cov - er thee. Now scat - ter the might - y

in fu - ro - re tu - o, et re -
with thy voice of an - ger; then be -

mf dimin. sempre

spi - ci - es om - nem ar - ro - gan - tem hu -
hold - ing the proud and haugh - ty teach them hu -

poco rall.

105 *pp*

mi - li - a.
mil - i - ty.

pp una corda

ppp

ppp

ppp

ppp

poco meno mosso

a tempo

pppp

mf

tre corda

106

Job *mf* recit.

Un - de er - go sa - pi - en - ti - ae ve - nit?
Where then shall I seek the source of all wis - dom?

p col voce

p

f

cresc.

ff

et quis est lo - cus in - tel - li - gen - ti - ae?
Who is the au - thor of un - der - stand - ing?

mf

sfz

The Woman

107

Andante con moto

De - us in - tel - li - git vi - am e - jus, et
 God on - ly un - derstandeth what is the way there - of,

mf *p*

ip - se no - vit lo - cum il - li - us, et
 he on - ly know - eth where is the place there - of, and

p

dix - it ho - mi - ni: Ec - ce
 he saith un - to man: Lo, all

f

cresc. sempre

ti - mor Do - mi - ni ip - se est sa - pi -
 wis - dom, this it is, that man should live in

mf *cresc. sempre*

ff
en - ti - a, et re - ce - de - re a
fear of him, and to cast a - way all

f

ma - lo, in - tel - li - gen - ti - a.
e - vil is un - der - stand - ing.

ff

108 Job *mf*
Sci - o qui - a om - ni - a po - tes, et
I know thou canst do all things, and

sffz p cantabile sempre

nul - la te la - tet co - gi - ta - ti - o.
noth - ing can be with - hold - en from thy sight.

f cresc. sempre

Au - di - tu au - ris au - di - vi te,
With mine own hear - ing I heard of thee,

mf cresc. sempre

nunc - au - tem o - cu - lus me - us vi - det te.
but now the eye of my head be - hold - eth thee.

sf

Id - cir - co ip - se me re - pre - hen - do
And there - fore mine own lips do con - demn me,

sfz

109

et a - go pae - ni - ten - ti - am
and I am low in pen - i - tence,

sfz

Lento e lamentoso

mf in fa-vil-la et ci-ne-re.
dust and ash-es do cov-er me.

ff *p*

The Woman

110 Moderato con moto

mf Di-li-gam te, Do-mi-ne, for-ti-tu-do me-a:
I will love thee Lord my God, my strength and my re-deem-er.

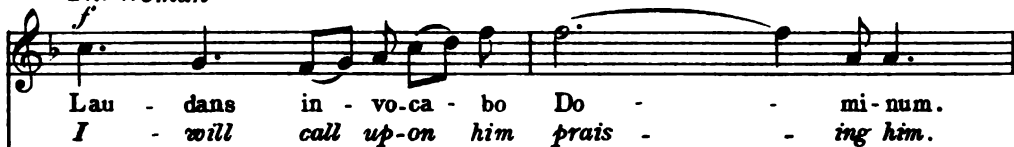
pp *poco a poco cresc.*

Lau-dans in-vo-ca-bo Do-mi-num et ab-i-ni-mi-cis me-is
I will call up-on him, praising him, and from my en-e-mies I shall

f *f* *The Friend*
sal-vus e-ro. Do-lo-res in-fer-ni
find sal-va-tion. The sorrows of dark-ness

f *mf*

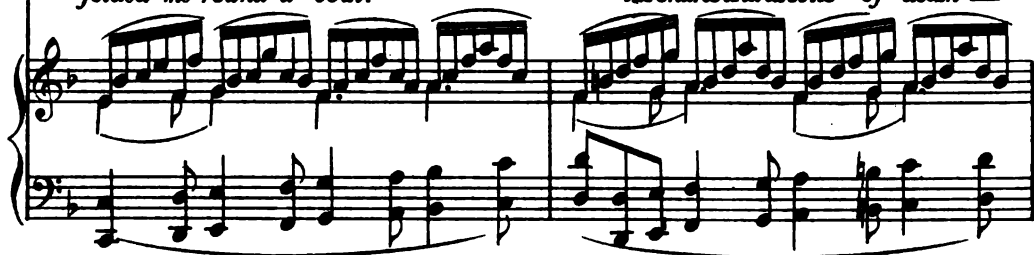
The Woman



The Friend

cir - cum - de - de - runt me;
folded me round a - bout:

prae - oc - cu - pa - ve - runt me —
the snares and deceits of death —

Job *f* 111 *largamente*

In tri - bu - la - ti - o - nem
In an - guish and in tri - bu -

la - que - i mor - tis.
fast - en'd up - on — me.



me - a.
la - tion.

in - vo - ca - vi Do - mi - num, et ad
did I call up - on the Lord, and to



The Woman
mf cresc.

Lau - dans
 I will

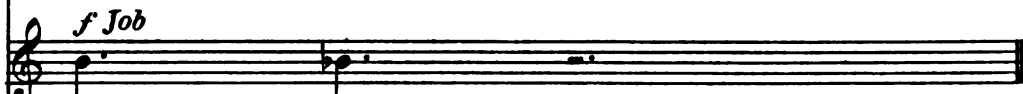
De-um me-um cla-ma - vi. Et ex - au - di-vit de tem - plo
 God al-might-y I cried out, and he gave ear from his ho - ly

in - vo - ca - bo Do - mi - num.
 call up - on him prais - ing him.

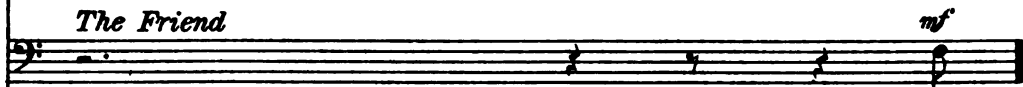
sanc - to su-o vo - cem me - am et cla-mor me - us in con -
 tem - ple, to my voice he harken-ed; my lam-en - ta - tion came be -

f cresc.

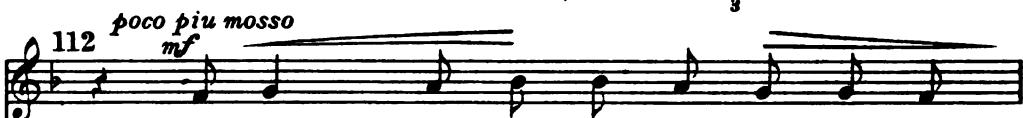
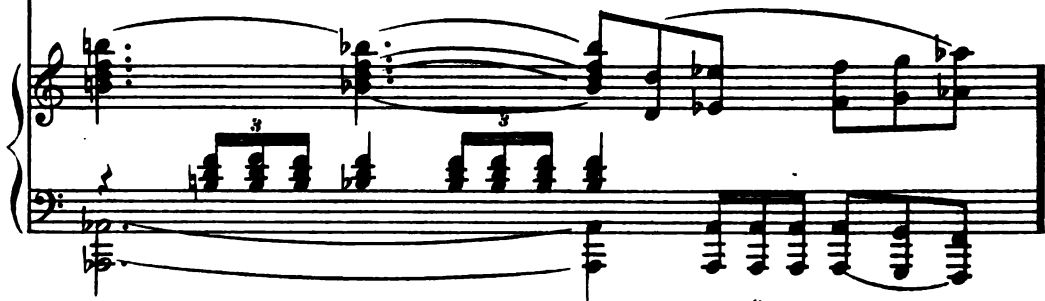
spec - tu e - jus in-tro i - vit in au - res
 fore his pres - ence, and he o - pen'd his ears to

The Woman*f Job*

e - - - jus.
hear me.

The Friend

mf
Com-
The



Com - mo - ta est et com - tre - mu - it
The earth then shook, and the frame of it



mf
Com - mo - ta est et con -
The earth then shook and the



mf
mo - ta est et con - tre - mu - it ter - ra:
earth then shook and the frame of it trem - bled:



ter - ra: fun - da - men - ta
trem - bled: on their deep foun -

tre - mu - it ter - ra:
frame of it trem - bled:

fun - da - men - ta mon - ti - um
on their deep foun - da - tions the

col s'va basso

cresc. sempre, poco a poco

mon - ti - um con - tur - ba - ta sunt, et com -
da - tions the hills and moun - tains swayed, and they

f

fun - da - men - ta mon - ti - um con - tur -
on their deep foun - da - tions the hills and

con - tur - ba - ta sunt et com - mo - ta sunt,
hills and moun - tains swayed and they shook with fear,

cresc. sempre poco a poco

sfz > f

8

mo - ta sunt, quo - ni - am i -
 shook with fear, for the Lord was

ba - ta sunt et com - mo - ta sunt,
 moun - tains sway'd and they shook with fear,

quo - ni - am i - ra - tus est e - is
 for the Lord was an - gered a - gainst them

s.

ra - tus est e - is.
 an - gered a - gainst them.

quo - ni - am i - ra - tus est e - is.
 for the Lord was an - gered a - gainst them.

quo - ni - am i - ra - tus est e - is.
 for the Lord was an - gered a - gainst them.

sfz *f*

s.

113 The Woman
ff largamente



Be - ne - dic, a - ni - ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:

ff Job



Be - ne - dic, a - ni - ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:

ff The Friend

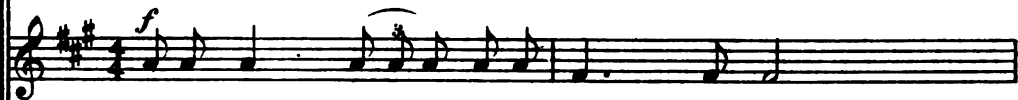


Be - ne - dic, a - ni - ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:

*Full Chorus
ff largamente*



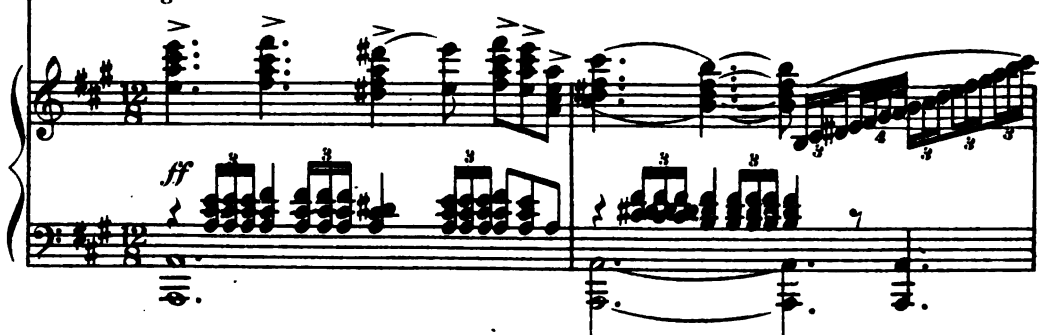
Be - ne - dic, a - ni - ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:



Be - ne - dic, a - ni - ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:



largamente



f *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

f *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

f *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

cresc.

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

cresc.

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

men - ter. Con-fes-si -
high - est. How art thou

men - ter. Con-fes-si -
high - est. How art thou

men - ter. Con-fes-si -
high - est. How art thou

men - ter. _____
high - est. _____

men - ter. _____
high - est. _____

men - ter. _____
high - est. _____

ff *ff* *dimin.*

114



o - - - - - nem — et de - co - rem in - du - is - ti,
 clo - - - - - thed — in thy ma - jes - ty and hon - or.



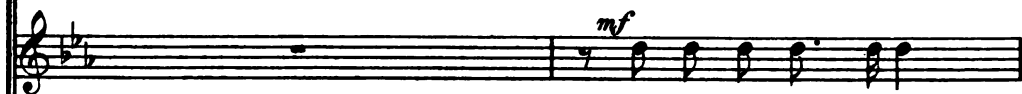
o - - - - - nem — et de - co - rem in - du - is - ti,
 clo - - - - - thed — in thy ma - jes - ty and hon - or.



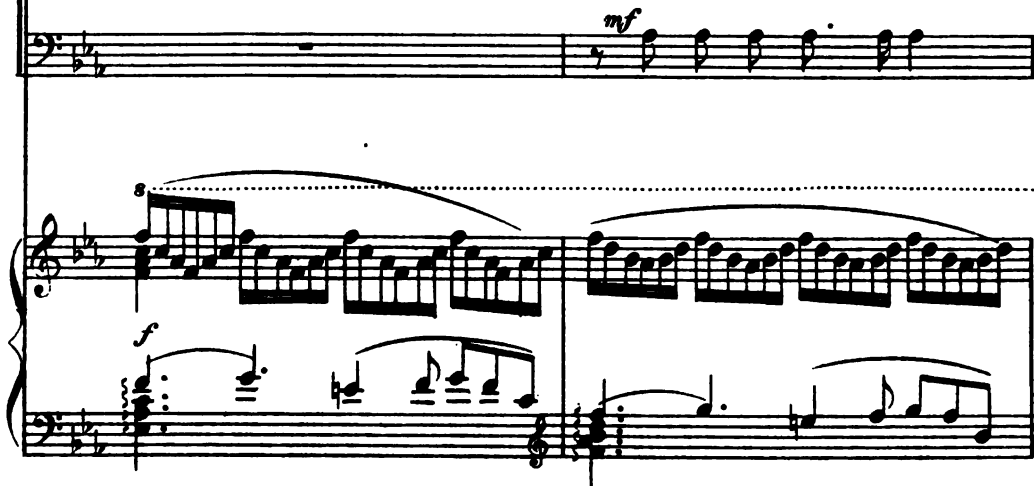
o - - - - - nem — et de - co - rem in - du - is - ti,
 clo - - - - - thed — in thy ma - jes - ty and hon - or.



a - mic - tus lu - mi-ne
 Thou dost put on the light,



a - mic - tus lu - mi-ne
 Thou dost put on the light,



*cresc.**poco rit.*

Do - mi - ne _____ De - us _____
 Lord, _____ our God _____ e - ver -

*cresc.**poco rit.*

Do - mi - ne _____ De - us me - us.
 Lord _____ our God _____ e - ver - last - ing.

*cresc.**poco rit.*

Do - mi - ne _____ De - us me - us.
 Lord _____ our God _____ e - ver - last - ing.



si - cut ve - sti - men - to:
 as it were a gar - ment.



si - cut ve - sti - men - to:
 as it were a gar - ment.



8

*cresc.**poco rit.*

molto largamente e grandioso

115 *ff a tempo*

me - us .
lust - ing.

f a tempo

Be - ne - dic, — a-ni-ma me - a

Praise the Lord, praise him for - e - ver

Be - ne - dic, — a - ni - ma me - a
Praise the Lord, praise him for - e - ver

molto largamente e grandioso

ff a tempo

116



Do-mi-ne De-us
Lord our God, e-ver -



Do - mi - no,
O my soul:

Do - mi - ne
Lord our God,



ff



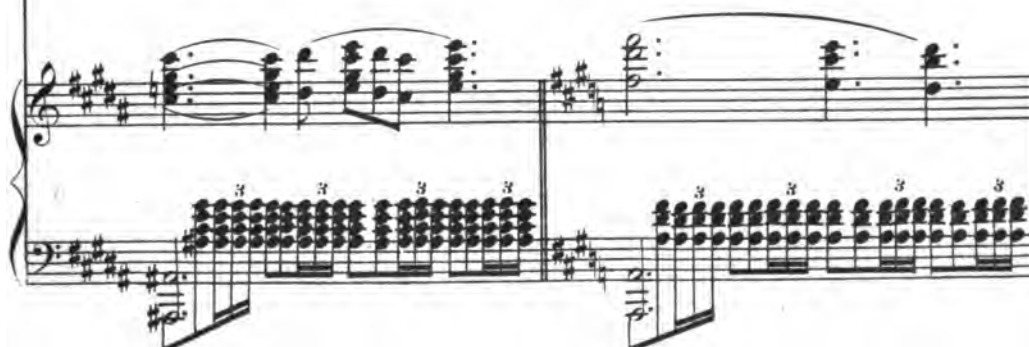
ff

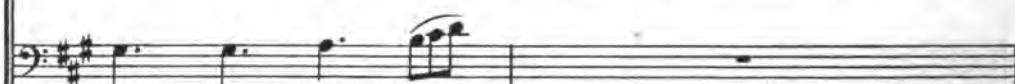
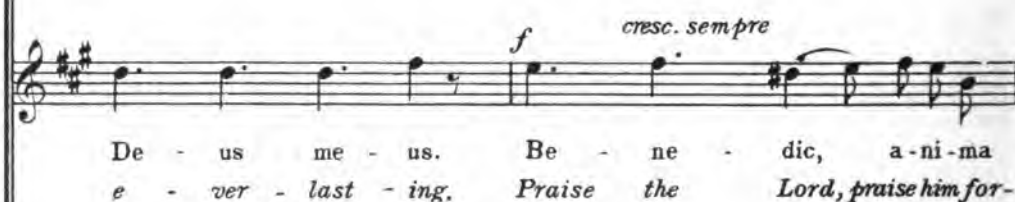
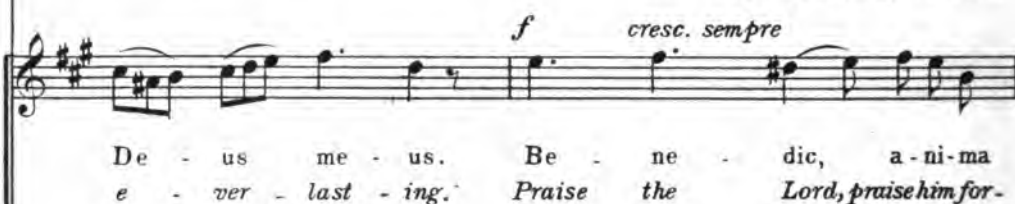
Do - mi - no,
O my soul:

Do - mi - ne
Lord our God,



ff



poco a poco piu mosso*poco a poco piu mosso*

animato *f*

me - us. Do - mi - ne De - us
last - ing. Lord our God, e - ver -

men - ter. Do - mi - ne De - us
high - est. Lord our God, e - ver -

me - us. Do - mi - ne De - us
last - ing. Lord our God e - ver -

me - a. Be - ne - dic — a - ni - ma
e - ver, Praise the Lord — praise him for -

f cresc. sempre
Be - ne - dic, — a - ni - ma me - a.
Praise the Lord, praise him for - e - ver,

me - a. Be - ne - dic — a - ni - ma
e - ver, Praise the Lord, — praise him for -

f cresc. sempre
Be - ne - dic, — a - ni - ma me - a.
Praise the Lord, praise him for - e - ver.

sfz > f animato marcato il basso

me - us. *ff* Do-mi - ne De - us
last - ing. Lord our God, e - ver -

me - us. *ff* Do-mi - ne De - us
last - ing. Lord our God, e - ver -

me - us. *ff* Do-mi - ne De - us
last - ing. Lord our God, e - ver -

me - a. *ff* Be-ne-dic, a - ni - ma me - a,
e - ver. Praise the Lord, praise him for - e - ver,

Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,
Praise the Lord, praise him for - e - ver, praise him for - e - ver,

me - a. *ff* Be-ne-dic, a - ni - ma me - a,
e - ver. Praise the Lord, praise him for - e - ver,

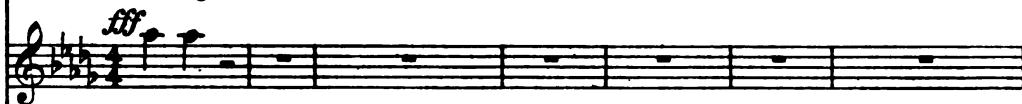
Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,
Praise the Lord, praise him for - e - ver, praise him for - e - ver,

117

fff Piu mosso ma largamente

me - us.

lasting.



me - us.

lasting.



me - us.

lasting.



Do - mi - ne De - us me - us,

qui fun - da - sti

Lord our God e - ver - lasting.

Thou the earth hast

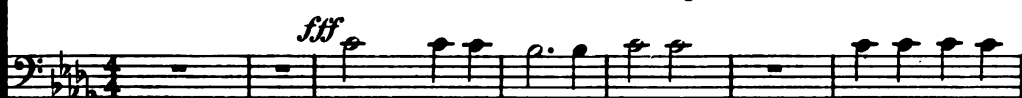
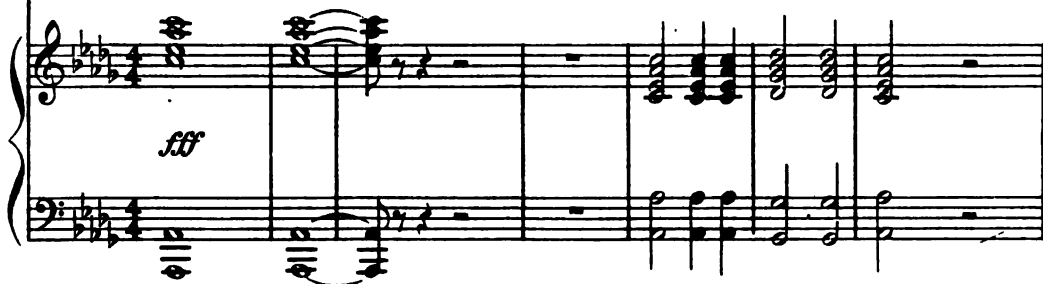
*fff*

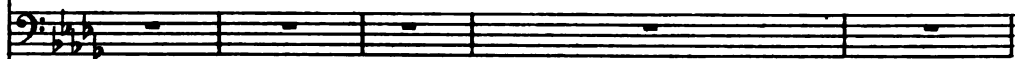
Do - mi - ne De - us me - us,

qui fun - da - sti

Lord our God e - ver - lasting.

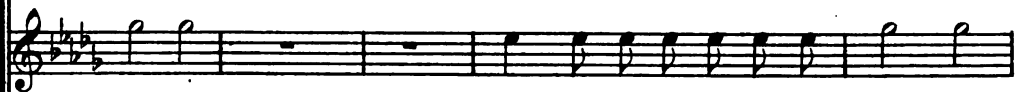
Thou the earth hast

*Piu mosso ma largamente*



ter - ram
founded

su - per sta - bil - i - ta - tem su - am:
stead - fast up - on its firm foun - da - tions,



ter - ram
founded

su - per sta - bil - i - ta - tem su - am:
stead - fast up - on its firm foun - da - tions,



The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has three staves (two vocal, one piano), and the second system has four staves (two vocal, one piano, and a grand staff). The key signature is B-flat major (two flats). The tempo is marked 'Allegro' (Allegro) in the first system and 'Allegro' (Allegro) in the second system. The lyrics are in Latin and English.

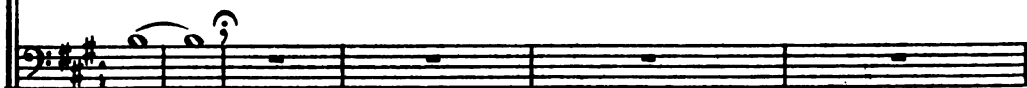
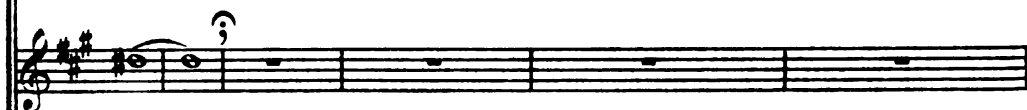
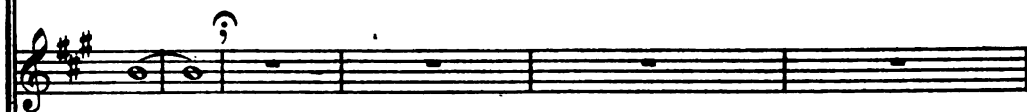
Allegro

non in-cli - na - bi-tur in sae - cu-lum sae - cu -
 that it shall not be mov'd, but shall en-dure e - ver -

Allegro

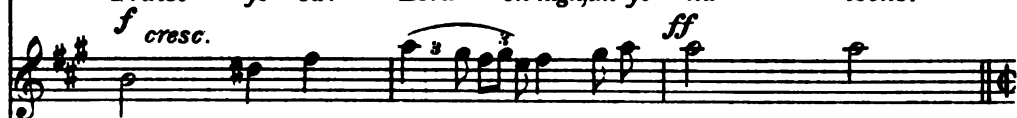
non in-cli - na - bi-tur in sae - cu-lum sae - cu -
 that it shall not be mov'd, but shall en-dure e - ver -

Allegro





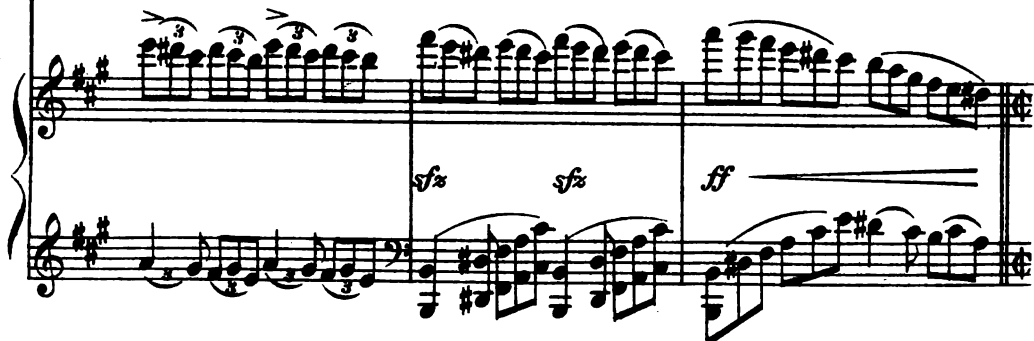
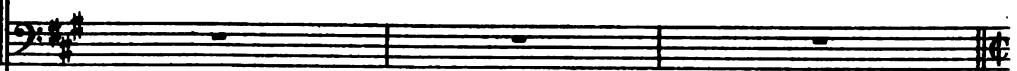
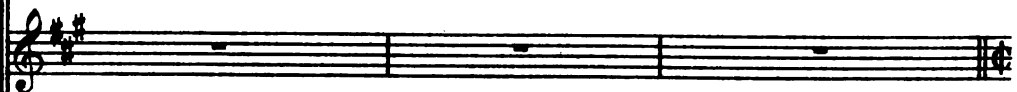
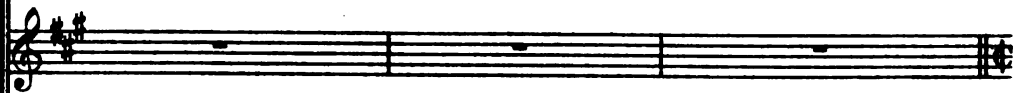
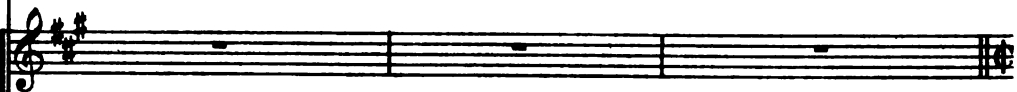
Lau - da - te Do - mi-num om-nes gen - tes:
 Praise ye our Lord on high, all ye na - tions.



Lau - da - te Do - mi-num om-nes gen - tes:
 Praise ye our Lord on high, all ye na - tions.



Lau - da - te Do - mi-num om-nes gen - tes:
 Praise ye our Lord on high, all ye na - tions.



120

con molto fuoco

ff

Lau - da - te Do - mi - num.
Praise ye our Lord on high,

ff

Lau - da - te Do - mi - num.
Praise ye our Lord on high,

ff

con molto fuoco

Piano

ff *fff* *ff* *fff*

Organ *con molto fuoco*

ff Full Organ

This musical score is for page 163 and consists of several systems of staves. The top three systems are vocal parts, each with a treble and bass staff. The bottom two systems are piano accompaniment, each with a grand staff (treble and bass). The key signature is D major (two sharps). The tempo and style are indicated by the dynamic markings *ff* (fortissimo) and *fff* (fortississimo).

The lyrics for the vocal parts are:

Lau - da - te Do - mi - num. Lau -
Praise ye our Lord on high, O

Lau da - te Do - mi - num. Lau -
Praise ye our Lord on high, O

The piano accompaniment features complex chordal textures and melodic lines, with dynamic markings *fff* and *ff* indicating a powerful and expressive performance.

da - te om - nes gen - tes:
all - ye na - tions praise him:

om - nes
na - tions

da - te om - nes gen - tes:
all - ye na - tions praise him:

om - nes
na - tions

fff

fff

fff

ff

fff

om - nes gen - tes.
all ye na - tions:

om - nes gen - tes.
all ye na - tions:

The musical score is for page 165, featuring vocal and piano parts in D major. The vocal parts consist of two staves, each with a treble and bass clef. The piano part consists of two staves, each with a treble and bass clef. The score is divided into three systems. The first system shows the vocal parts with lyrics and the piano part with a treble staff and a bass staff. The second system shows the vocal parts with lyrics and the piano part with a treble staff and a bass staff. The third system shows the piano part with a treble staff and a bass staff. The score includes dynamic markings such as *ff* and *sf*, and articulation markings such as accents and slurs. The piano part includes a triplet in the first system and a triplet in the second system. The score is written in D major, indicated by two sharps (F# and C#) in the key signature.

ff *fff* *ritard.*

Lau - da - te e - um om - nes po - pu - li.
praise ye our Fa - ther, praise him, praise the Lord.

ff *fff*

Lau - da - te e - um om - nes po - pu - li.
praise ye our Fa - ther, praise him, praise the Lord.

ff *fff* *ritard.*

Quasi Presto
a tempo

167

122

123

ff

Lau - da - te Do - mi - num
Praise ye our Lord on high

Lau - da - te Do - mi - num om - nes gen - tes
Praise ye our Lord on high all ye na - tions

Lau - da - te Do - mi - num.
Praise ye our Lord on high

ff Lau - da - te
Praise ye our

ff Lau - da - te
Praise ye our

Quasi Presto

fff > *fa tempo*

sfz

Quasi Presto

a tempo

Do - mi - num, om - nes gen - tes: Lau -
 Lord — on high, all ye na - tions. Praise

Lau - da - te Do - mi - num. Lau -
 Praise ye our Lord on high. Praise

Do - mi - num, om - nes gen - tes:
 Lord — on high, all ye na - tions.

Lau - da - te Do - mi - num
 Praise ye our Lord on high.

sfz *sfz*

cresc. molto

cresc. f. molto

prestissimo *ff* ² ²

Lau - da - te Do mi -
Praise ye the Lord on

Lau - da - te Do mi - num
Praise ye the Lord on high

Lau - da - te
Praise ye the

ff

da - te Do mi - num
ye our Lord on high

da - te Do mi - num
ye our Lord on high

ff cresc.

Lau - da - te, om - nes
Praise ye God, praise him

ff cresc.

Lau - da - te, om - nes
Praise ye God, praise him

ff prestissimo

ff prestissimo

125 *fff*

num, om - nes gen - tes.
high, all ye na - tions.

om - nes gen - tes.
all ye na - tions.

Do - mi - num, om - nes gen - tes.
Lord on high, all ye na - tions.

om - nes po - pu - li.
praise him, praise the Lord.

po - pu - li.
praise the Lord.

fff

f

3 2044 039 711 387

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Please return promptly.

